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IN THE UNITED STATES PATENT AND TRADEMARK OFFICE

In Patent Application of:

**MARTIN HERING**

Serial No. **09/309,025**

Filing Date: **May 10, 1999**

For: **TURNSTILE ADVERTISING DISPLAY  
DEVICE**

**COPY**  
FOR ENTRY INTO  
APPLICATION 552.20  
09/105/152

Examiner: **Curtis Cohen**

Art Unit: **3634**

Asst. Commissioner for Patents  
Washington, D.C. 20231

Sir:

**DECLARATION UNDER 37 U.S.C. § 1.132 OF MARTIN HERING**

I, Martin Hering, hereby declare and say as follows:

1. I am the inventor in the above-referenced application.
2. I have read the Office Action dated June 2, 2000, including the Examiner's opinion regarding patentability. Further, I have read and am familiar with the references cited by the Examiner for U.S. Patent No. 3,919,717 to Collins, U.S. Patent No. 4,408,406 to Barton, and U.S. Patent No. 5,077,925 to Herrera. I believe that these references are not material to patentability. In response to the Examiner's comments, the following statements and factual data are presented in an attempt to answer the Examiner's questions and clarify matters heretofore presented.
3. I am a one-man operation and have been since I started my company, Entry Media, Inc., full time in June 1994. For the first two years I worked another job to help finance the cost of starting and running my company, whose products only include embodiments of the above-referenced invention. I worked 7 days per week for the first three years. I have always worked out of my home to reduce my overhead. My wife helped me to do miscellaneous work after coming home from teaching each day. She still helps me but spends most of her time now raising our 18-month-old daughter (another one due in two weeks).

My job on a daily basis is to make calls to potential users of my product (main target the over 100 pro sports teams, 200 minor league baseball teams, multi-purpose arenas, stadiums, amphitheaters, 600 colleges and universities, subway systems, amusement parks, fairs and festivals, etc.). In addition, I travel to many trade shows for various trade groups that allow me to promote my company and product in front of targeted potential users. I exhibit at approximately 12 trade shows and conferences each year. The average cost in participating in each event is between \$3,500 and \$5,000, which does not include my time. In my travels I also try to meet with teams and facilities in the area in which I am traveling. My focus is to try to reinforce the merits of their adding my invention to their venue. As in many other industries, people are constantly switching jobs, further slowing down the sales cycle.

My goal is to educate potential users of my invention, about my advertising signage and to have them locate and sell the ad space to a sponsor. Since they are the owners of the turnstile units at their applicable venues I cannot control that signage. I cannot force them to sell it. I must, therefore, convince them about the merits of my invention and persuade them to sell my signage versus other signage that they may have available to sell. In doing this now for over 6 years, I have found that with the people in this industry, namely facilities and sports organizations, it is an accomplishment to see them accept my invention, especially when so many other options appear to be available to them.

4. Since I started my company I have seen many companies with new ideas come and go. I have been fortunate to have had many articles written about my company and my invention.

After participating in over 50 trade shows and conferences in the past 6 years I see other companies attempting to bring their products to market. I have also been exposed to these new ideas after being featured in numerous national publications, including *The Wall Street Journal* and *Success Magazine*. Breaking into a new industry is very very difficult. Over the years I have seen many companies that used to participate in the various trade events go out of business. I can only believe that my invention is the major reason for my success.

When I started in 1994 I spoke with a number of "experts" among my target users. The responses I received were primarily negative. Most said that no one wanted to add non-traditional signage. The teams and facilities had enough signage they were already selling. In addition, anything new that was to be added would have to be in an area that would get TV visibility not in the concourse area. Despite this typical feedback I felt that my invention had merit. I left my selling job, which I had had for over 7 years and went full time into starting my company. I immediately learned about the difficulty in breaking into a very tight fraternity in each of the various trade groups (i.e., facilities, pro sports teams, etc.). It took years for that to change.

Now six year later, the feedback that I receive in large part is extremely positive especially from current users of my product. Since I charge teams and facilities an annual use fee, my invention is usually the last signage to be offered to sponsors. The reason is obvious. Other signage used by the teams and facilities (i.e., scoreboards, dasherboards, concourse billboards, backlit signage, etc.) are normally purchased outright and do not incur annual fees like they do with my signage. The reason many teams and facilities are paying my annual fee is because advertisers are very excited about securing my signage and are willing to pay large sums of money to reserve it and also the owners and users of the turnstiles are now able to generate thousands of new dollars in advertising revenue.

5. Turnstile units have been used for over 100 years. Literally billions of people have walked through turnstiles over this time period. Billions of people currently go through the turnstiles each year. No one in history, until my invention was introduced, has developed an effective new tool for turnstile users to generate new revenues and for companies to promote themselves in high traffic areas. No one marketed this product to people that own turnstiles. No one has helped these turnstile users (i.e., professional sports teams, arenas, stadiums, amphitheaters, amusement parks, etc.) generate millions of dollars in advertising revenues by giving companies a new and effective way to promote themselves to consumers. One of the reasons for the success of my product is that advertisers like the idea of being able to reach and influence consumers in an unexpected place as they are about to enter to watch their

favorite sports team or a popular rock band or any other event. Consumers are usually excited as they anticipate being entertained by whatever event they have paid to watch. Placing the sponsor's name, by way of example, on the turnstile arms allows companies to tie in with this excitement. It allows them to place their name in a position that is in an unexpected place which increases its chance of reaching the consumers conscious level and in a place where we know from watching people that consumers will be looking at and grabbing as they walk into the building. Companies are always looking for ways to reach a captive audience. We know the concept of advertising on the turnstile arm is effective. We know that advertisers are spending sometimes upwards of six figures to place their names on the turnstile arm at a professional sports venue. I know that my invention has become a valuable asset for teams and facilities. I know that many teams and facilities having sold my invention are generating thousands of new dollars in ad revenue. I also know that many advertisers, after securing one site in their market, are channeling more funds to secure the "Turnstile AdSleeve" arm cover embodiment of my invention at additional sites. Advertisers are putting their money where their mouth is. This shows true success. I also know that the marketplace will ultimately decide what companies and what products will succeed. It is apparent in all areas of use that my invention is a success for all the people that it impacts.

6. With the rising costs of running professional sports teams, building new professional sports facilities along with multi purpose facilities, owners of these properties are constantly looking for new ways to increase their "bottom line." In regard to advertising signage, which is a major source of revenue, they are trying to do this in a way that does not clutter their building so as to turn off consumers. At the same time it needs to be done in a way that is effective for their sponsors. This is a fine line and for this reason very few new signage ideas are added. My invention passes this test, as evidenced by both the feedback I have received along with the increasing number of locations using my invention.

With business competition being so intense, it is vital for businesses to promote themselves to their target audience. They do this through advertising on TV, in newspapers, on the radio, etc. They are always looking for ways to stand out from

amongst all the advertising clutter. One such solution as cited by *Business Week* is to place signage in unconventional locations that reach their target audience. They are doing this not to replace the traditional mediums, but to enhance the effectiveness of what they are already doing to promote themselves. My invention has proven to be one such unique non-traditional ad signage. Companies utilizing my invention include Coca-Cola, AT&T, Sprint, GEICO, Toyota, Compaq, Proctor and Gamble, Nestle, Blue Cross Blue Shield, Anheuser-Busch, Chevron, Amtrak and Verizon. These companies hire advertising agencies to seek out new and unique ways to promote their firms and they have concluded that my invention provides an effective advertising medium.

7. Businesses have benefitted from my invention. For example, my invention helped teams purchase turnstile units. I have a number of teams and facilities sell signage space and use those dollars to purchase their new turnstile units. A new start up minor league baseball team, which just finished its first season this year had decided not to purchase turnstile units. The reason, according to a representative from the architectural firm that designed their multi-million-dollar ballpark, was that the turnstile units were too expensive. They had to look for ways to trim costs. As a result, with no turnstile units they were forced to spend additional dollars to confirm their traffic count. They had 6 employees spend 2 ½ hours after each game and paid them \$6 per hour to count tickets. The cost for this over the course of a season was over \$7,000. After speaking with the General Manager and the Director of Corporate Sponsorships, they will begin using my invention and use resulting revenues to purchase new turnstile units. They also offer the benefits that go along with using turnstile units (i.e., an accurate counting tool and a secure entrance and egress) and create a new ongoing revenue stream. In addition, a new trend has developed whereby teams and facilities are adding electronics to the turnstile units. This helps sports teams track who is attending their games. This helps them solve another problem, namely season ticket holders not showing up for games. This cuts a valuable revenue source, concession sales. In addition, it can also provide a valuable savings by cutting, and in some cases eliminating, the use of ticket takers. Again, my invention helps generate

new advertising dollars which in turn can help them buy turnstile units, add electronics, and streamline their organization by cutting or eliminating ticket takers.

8. Another benefit of using my invention is that normally the main tenant of a facility, usually a pro sports team, has the exclusive signage rights, which restricts the new sources of revenue for facilities. Thus, the pro sports teams are usually the ones that are generating the revenue from our signage. However, in some cases the facilities are actively looking for new monies and the agreements with their main tenant usually specify the signage that the main tenant has the right to sell. Typically it includes all the signage available at the time the agreement was put together. Many facilities have contracts with their main tenants that do not include my invention. Thus the facilities can now create new revenues. Many facilities are losing money each year, and since many are owned and run by the cities themselves, the public becomes upset if they are losing money. My invention helps to increase revenues, which can help minimize any loss in revenue. I have seen this situation repeated numerous times throughout the country. The City of Orlando approached me for ad space at the Orlando Arena and Florida Citrus Bowl. My invention helps generate tens of thousands of new dollars for the city and continues to do so. Other city owned facilities have approached me to do the same for them (i.e., Pontiac Silverdome, home of the Detroit Lions, and Cinergy Field, home of the Cincinnati Reds).

9. Why, if my invention is such a good idea, is it only being used in approximately 100 locations? First, as a sole employee promoting my invention, I know from personal experience that it takes a lot of time to start a company. It takes a lot of man-hours to do this. Most start up companies, regardless of their product, fail. By watching other companies and talking with others that have started and run a successful company, I decided the best way to make my company successful was focused, slow, continued growth. I decided that I would be the sole employee to do everything. I also decided that in growing my business I would also be sure to balance work and my family life. Originally when I started my business in 1994 I worked 7 days a week upwards to 12-16 hours a day, 7 days a week, 52 weeks per year. I lived, breathed, and dreamt about my invention. I was focused on one goal, start my

company and lay the foundation for future success. After 2 years (without paying myself) I dropped to 6 days a week. I also began looking for an assistant to help me with the hours of paperwork that I was doing each day. I hired one person and it was a disaster. I spent so much time in salvaging the problems she was creating that I found myself working harder than before. I fired her and have not hired anyone since. The aggravation was too high. I decided that I would rather grow slower and increase my chance of success since what I was doing was working. I saw that the foundation was being laid and the former sneers from prospects were starting to go away. When my wife became pregnant in 1997 I started preparing to drop to only 5 days a week (a 28% cut in time). Now, in late 2000, I am still working 5 days a week and taking time out during the day to assist my wife, who is again pregnant and due in two weeks. My main focus, business-wise, servicing my current users, prospecting through phone calls, trade shows mailings, and all the paperwork that goes along with running a company.

I believe that judging the success of a company is very subjective. To some, Babe Ruth may appear not to have been very successful. After all he struck out more times than he hit the baseball. From the outside it may appear to some that with the thousands of locations worldwide that use turnstile units that my innovative advertising signage would be and should be in every one of those locations. It is, of course, our long-term goal to be in every venue in the world. The likelihood of this occurring is slim. Many venues have little to no signage. Many locations have trouble selling their existing signage. Many venues do not use my invention. Many do not like the idea of having to pay me an ongoing annual fee.

10. Product distribution is a very complicated, costly, and time-consuming process. Having worked for a Fortune 100 company in New York City, namely Colgate Palmolive, I know firsthand about the development and implementation of bringing a new product to market. Most products fail. The best judge about the success of my invention should be the people that are using it, namely professional sports teams, facilities, and advertisers.

Many very successful companies have products with small market shares. No one would argue with the statement that McDonalds, Hewlett Packard, and Colgate



Palmolive are very successful companies even though, upon closer examination, they have products that only have a fraction of the total market share. All of these companies have proprietary products that compete with other products. Getting a product to be accepted by buyers is a long, difficult process. My invention is competing against thousands of other advertising mediums available. Another example may be as follows: Company A develops a fantastic new barbeque sauce. Company A, in order to be successful, must get stores to help them sell their product to consumers. They in turn must sell the uniqueness and value to the store buyers before consumers can purchase the product. This process is extremely time consuming and very expensive. For this reason most products fail. Once Company A gets shelf placement in a store the consumer must now buy the product. The consumer, of course, has a choice of buying or not buying. They also have a choice of what type of BBQ sauce they will purchase. By only looking at the overall market share of a product this does not allow for a viable test for success. Other factors must be considered such as how big the company is, how many other products are available for consumers to choose from, and certainly for a small company such as Entry Media, to have a product that owns even a small fraction of the overall market-share. This reflects success.

11. Every year since I started my company, which includes only my invention as a commodity, product, and service, it has experienced double-digit growth. Most professional sports teams that currently do not have my signage up in their venues are marketing my signage to prospective sponsors to be able to add it to their buildings (examples include: New York Mets, San Francisco Giants, Denver Broncos, Washington Redskins, Tennessee Titans, Jacksonville Jaguars, San Francisco 49ers, Carolina Panthers, Oakland As, Green Bay Packers, Tampa Bay Lightning, New York Knicks, New York Rangers, Minnesota Timberwolves, Montreal Canadians, Pittsburgh Penguins, etc). These teams signage inventory consists of primarily all traditional signage (concourse panels, dasher boards for hockey venues, scoreboard signs, etc.). The fact that most professional sports teams have either sold the ad space for my signage or are in the midst of marketing ad space using my invention to a prospective sponsor "speaks volumes." In an industry that is so highly coveted and so difficult to

penetrate, my invention is now recognized to be a valuable tool to generate new revenues by teams and to help companies to effectively promote themselves to their target audiences.

12. The Examiner in the above-referenced application mentions the obviousness to one having ordinary skill in the art to provide a turnstile arm of Collins with a cover having indicia thereon as taught by Barton for the purpose of communicating information. If it is was so obvious why did not one of the billions of people exposed to turnstile units/arms put together ad signage as called for in my claimed invention?

13. In the Examiner's response to arguments, he cites that we did not include any evidence that would suggest that the industry, particularly the turnstile industry and advertising industry, has attempted to satisfy a long felt need in the art. He thus cites lack of evidence and will not consider it further. First, it is well known "to one having ordinary skill in the art" that companies are always looking for ways to stand out amongst the competition in regards to promoting themselves. To verify this, one only needs to look at the largest advertising firms that work with the largest companies in the world. They now have separate departments that handle what they call non-traditional media, namely new and unusual ways for them to help their clients stand out. Other evidence includes the list of companies that are currently spending upwards of \$100,000 per year to reserve the ad space for my invention at professional sports venues. The Examiner says evidence is deficient, which is a subjective term and not factual.

14. In the Examiner's response to arguments, he cites that "Mr. Hering fails to properly identify the claimed invention and has not established that the claimed invention is the same item being marketed." He further states that "without structurally establishing what the claimed invention is and that the claimed invention is the same as that being sold, one cannot properly determine if the declaration establishes commercial success of the instantly claimed invention." It seems the examiner is confusing what the invention is. I am not marketing the embodiment of my invention any more than Texas Instruments, for example, is marketing the patented and

proprietary internal workings of one of their calculators. What I do market is the "unique selling point" of my invention, which allows advertisers to stand out in high traffic areas and allows teams and facilities to help defray the cost of buying turnstiles and generate new revenues. The commercial success of my invention is clearly seen by traveling to the close to 100 sites that are currently utilizing my invention. The commercial success is clear by talking with the people who are using this signage. The commercial success is clear by looking at my company's financials and by looking at the fact that more and more facilities and teams are using my invention. Within the last few months new clients include Detroit Tigers, Rose Bowl, Carolina Hurricanes, Cincinnati Bengals, Sovereign Bank Arena, First Union Arena, Seattle Mariners, Long Island Ducks, Hofstra University Arena, St. Charles County Family Arena, and Six Flags St. Louis, etc. The commercial success of my invention is not subjective. It is a fact and is verifiable, as all facts always are.

15. The Examiner further states, on the same point, that to establish success applicant must establish a nexus between the sale and the merits of the claimed invention. Again the evidence is clear. Users of my invention pay to use it. Demand continues to grow in the life cycle.

Furthermore in the declaration earlier provided, increased growth was shown. The Examiner focuses on the point that I do not indicate the number of units sold. In addition, I did not supply what these sales represent. The Examiner further states that if I did supply evidence relating solely to the number of units sold is a very weak showing of commercial success and would not be persuasive. This seems contradictory stating that something is missing and then if it were to be supplied it would not be persuasive. In regard to not supplying the number of units sold, there is a reason for this. Turnstile units are located at numerous places and the number of turnstiles units relate to the size of the venue and the number of people coming through for each event. For example, an NFL venue typically seats about 70,000 fans. They typically use between 50 and 100 turnstile units. Most NFL teams will bring in about 700,000 people over the course of the season. An NBA venue may use about 20 turnstiles, but over the course of the year will attract upwards of 3 million people into the venue and, of course,

through the turnstiles. I charge a production fee for the manufacturing of an appropriate embodiment and then charge all pro teams an annual fee.

16. With regard to not showing what these sales represent, they represent the production fees collected for the manufacturing of the device. They include the annual fees paid by current clients that are using my invention. It is clear to be able to show success in the growth by looking at the revenues collected.

17. The Examiner mentioned that I stated that close to 100 venues are using my invention but I failed to say what percent of the total venues this constitutes. The question of success should not focus on what one doesn't have but on what one has. For example, most people would look at a person who makes 1 million dollars a year as being successful. If people were to focus on the total wealth in the entire world his share would seem insignificant. Tom's, a firm that makes toothpaste and other natural products, has a single digit market share of the overall toothpaste market. By focusing again on what they do not have they would not look very successful. In fact they are hugely successful based on the fact that they are profitable, they are increasing their market penetration, and they have successfully penetrated into a very competitive market. Consumers are choosing to buy their products versus their competitors. With my invention teams and facilities, along with sponsors, are choosing my invention over other available advertising signage and other ad mediums (from scoreboard signs to electronic media to promotional events).

18. The Examiner refers to testimonial letters from various customers when he states that none of the correspondence states that the product was purchased because of the unique characteristic embodied by the claimed invention. The Examiner further states that applicant must establish that the proprietors purchased the product because of the features that are recited in the claims of the application. This seems to ignore the real reasons for the success of products and services in the marketplace. People don't buy the embodiments of a product. People buy the commodity and what it does for them. Keep in mind that my invention provides a new advertising medium that never existed prior to my presenting it. This is not an improvement of a prior invention. Customers that would send in testimonial letters would not be raving about the product

or any other new product's embodiment. They would be raving about what it does for them.

19. I hereby declare that all statements made herein of my own accord are true and that all statements made on information and belief are believed to be true; and further that these statements were made with the knowledge that willful false statements and the like so made are punishable by fine or imprisonment or both, under Section 1001 of Title XVIII of the United States Code, and that any such willful false statements may jeopardize the validity of the application or any patent issued thereon.

Dated: November 2, 2000

  
MARTIN HERING

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE

In re Patent Application of:

**MARTIN HERING**

Serial No. 09/309,025

Filing Date: May 10, 1999

For: **TURNSTILE ADVERTISING DISPLAY  
DEVICE**

Examiner: **Curtis Cohen**

Art Unit: **3634**

Asst. Commissioner for Patents  
Washington, D.C. 20231

Sir:

**DECLARATION UNDER 37 U.S.C. § 1.132 OF MARTIN HERING**

I, Martin Hering, hereby declare and say as follows:

1. I am the inventor in the above-referenced application.

2. I have read the Office Action dated September 14, 1999, including the Examiner's opinion that my invention as claimed in the above-referenced patent application would be obvious to one of ordinary skill based on the teaching of U.S. Patent No. 3,913,717 to Collins in view of U.S. Patent No. 4,408,406 to Barton. Further, I have reviewed and understand the disclosure presented in the Collins '717 and Barton '406 patents as well as that of U.S. Patent No. 5,077,925 to Herrera et al. After considerable review in an effort to generate empathy for such an opinion, it is my view that I have produced a novel invention supported by its brief history in the marketplace and among those of skill in the art.

3. It can be illustrated that the single most important reason for my company's success is the uniqueness of my product. I started my company, Entry

Media, Inc., in 1994 and I am still the only employee. I have no sales force and no intricate marketing campaign. I still work out of my home, doing all my own typing, mailing, filing, bill paying, accounts receivable, traveling to trade shows, installations and everything else that needs to be done. I am still using the original brochure printed in 1994. My information packets consist of a one page flyer along with testimonial letters from clients and copies of press clippings. I attend and exhibit at about seven trade shows per year where I showcase my product. My only indirect sales force are the teams and facilities that learn about my invention, being sold as "Turnstile AdSleeves" for ad space at their venues.

4. Success of my invention, the only product offered by my company, has experienced regular and increased growth. Year to year company growth can be illustrated as follows:

Year	Revenues
1994	Year One Base
1995	745% increase over previous year
1996	43% increase over previous year
1997	26.6% increase over previous year
1998	49.6% increase over previous year
1999	20% increase over previous year
2000	Two months into the new year to date revenues are already at 80% of total revenues for 1999

5. Close to 100 teams, arenas, stadiums and amusement parks throughout the US and Canada are utilizing my invention, referred to as the "Turnstile AdSleeve." The list includes the following:

Cleveland Browns  
Seattle Mariners  
Miami Dolphins  
Cleveland Indians  
St. Louis Rams  
Detroit Pistons  
Boston Red Sox  
Cleveland Cavaliers  
Boston Celtics & Boston Bruins  
New York Islanders  
NFL Experience/Super Bowl  
Houston Astros  
Rutgers University  
Detroit Tigers

Buffalo Bills  
Baltimore Ravens  
St. Louis Blues  
University of Connecticut  
Syracuse University  
Orlando Magic  
Florida Citrus Bowl  
St. Louis Cardinals  
Miami Heat  
Philadelphia Flyers & 76ers  
MGM Grand Garden Arena  
Six Flags St. Louis  
Disney's Wide World of Sports  
Six Flags Ohio

A partial list of companies using Turnstile AdSleeves to promote their company includes the following:

AT&T  
Compaq  
GEICO  
Amtrak  
Blue Cross Blue Shield  
AirTouch Cellular  
STERIS  
BC Powder  
Omnipoint  
Blimpie Subs  
CoreComm  
*Hartford Courant*  
*Boston Globe*  
*Newsday*  
*Philadelphia Daily News*  
*St. Louis Post-Dispatch*  
*Philadelphia Inquirer*  
*Home News Tribune*

Sprint  
Coca-Cola  
The Cleveland Clinic  
Snickers Ice Cream  
Nestle  
Dove Bars  
Enterprise Bank  
Nicor Energy  
National City Bank  
Cincinnati Bell  
Enterprise Bank  
*Cleveland Plain Dealer*  
*Houston Chronicle*  
*Baltimore Sun*  
*Seattle Post-Intelligencer*  
*Tulsa World*  
*Vancouver Sun*  
*The Press Enterprise*

6. The invention has provided a desired solution in advertising and goes beyond a short-term gimmick.



Most teams and facilities are signing multi-year deals with sponsors and with my company, Entry Media, Inc. Examples include Cleveland Browns with who my company has a 10 year agreement, Baltimore Ravens a 4 year agreement, Orlando Magic a 5 year agreement, and Detroit Tigers a 5 year agreement.

Companies are paying a premium to secure the exclusive Turnstile AdSleeve ad space. One sponsor just paid more than \$540,000 for a five year term to reserve the exclusive Turnstile AdSleeve ad space.

Many sponsors are reserving the Turnstile AdSleeve ad space at one venue and then add more and more venues in their target markets. Examples include the St. Louis Post Dispatch who first reserved the Turnstile AdSleeve ad space with the St. Louis Rams, next came the St. Louis Blues, then the Cardinals, a minor league baseball team, and, just recently, Six Flags St. Louis. Another example includes Newsday, which reserved the Turnstile AdSleeve ad space with New York Islanders then at Hofstra University Arena and with a new minor league baseball team. Another example would be GEICO, which first reserved the AdSleeves at Baltimore Ravens' stadium and just recently added the Orlando Magic's home TD Waterhouse Arena. The Boston Globe also has two sites, The Plain Dealer has 3 sites, Airtouch Cellular has 3 sites, Amtrak has 8 sites, Florida Hospital has 6 sites, Sprint has 2 sites, and CoreComm has 2 sites.

7. I have received numerous testimonials and quotes from my clients. A sampling includes:

**"Impacts consumers at a point where they can be effectively influenced."**  
- Andy MacGillvray, Vice President, Nestle

**"...with turnstil advertising v ry n will se ur ad."**

- Dave Monaco, Director, New England Ford Dealers Group

**"We ar finding exc ll nt respons to th Turnstil AdSI v s creativ advertising approach. They have certainly been a valuable addition to our marketing campaign."**

- Richard Morrison, Vice President, Florida Hospital

**"The Post-Dispatch is very pleased with Entry Media's turnstile advertising program. In fact, we've gone from having Turnstile AdSleeves at one venue to four in the last year. We believe using Turnstile AdSleeves is a great way to communicate our consumers in a fun, interactive way."**

- Nancy Long, Consumer Marketing Manager, St. Louis Post-Dispatch

**"The Turnstile AdSleeves provided a perfect complement to our quadrant naming concept which includes static signage and ticket logo identification."**

- Bruce Popko, Executive Director of Marketing, Cleveland Browns

**"Turnstile AdSleeve Armcovers are a great addition to the advertising inventory at Fenway Park. They are cutting-edge and offer our sponsor, *The Boston Globe*, a valuable vehicle to reach the millions of fans attending Red Sox games."**

- Jeff Goldenberg, Director of Advertising & Sponsorships, Boston Red Sox

**"We're happy to have our local daily newspaper partner with the Indians to promote their excellent coverage of Tribe Baseball on such a dynamic medium as Turnstile AdSleeve Armcovers."**

- Jon Starrett, Senior Director Corporate Marketing & Broadcasting, Cleveland Indians

**"Turnstile AdSleeves are a great way for a sponsor to get noticed. Everyone will certainly see *The Boston Globe's* name as they walk through the turnstiles upon entering The Fleet Center. We're delighted to add turnstile advertising to our inventory."**

- Peter Weber, VP Sales, Fleet Center

**"It was the fastest selling ad medium in the Carrier Dome."**

- Michael Veley, Assistant Athletic Director for Marketing, Promotions & Special Events, Syracuse University/Carrier Dome

**"No other signage puts such an immediate impression on every fan entering into both of our facilities at the First Union Complex."**

- Bob Schwartz, director of marketing, First Union Center and Spectrum

Examples of testimonial letters are enclosed to further demonstrate the positive response by those in the art.

8. I hereby declare that all statements made herein of my own accord are true and that all statements made on information and belief are believed to be true; and further that these statements were made with the knowledge that willful false statements and the like so made are punishable by fine or imprisonment or both, under Section 1001 of Title XVIII of the United States Code, and that any such willful false statements may jeopardize the validity of the application or any patent issued thereon.

Dated: March 13, 2000

  
MARTIN HERING

**Attachments to Declaration of Martin Hering**

22 testimonial letters from customers during the time period  
May 31, 1994 through February 9, 2000

8 news articles of interest published during the time period May  
13, 1994 through August 1998.

**BOSTON**



**RED SOX™**

MARKETING DEPARTMENT  
FENWAY PARK 4 YAWKEY WAY BOSTON, MASSACHUSETTS 02215  
617-262-1915

February 9, 2000

Mr. Martin Herring  
Entry Media, Inc.  
127 West Fairbanks Avenue  
Suite 417  
Winter Park, FL 32789

Dear Martin,

Over the 100 year history of the Red Sox we have constantly explored new and innovative ways in which to advertise for our sponsors. Your Turnstile Adsleeves have provided an incredibly effective and unique approach to advertising that is at once subtle in its approach, yet highly visible by the fans.

The addition of your Adsleeves to our advertising package has greatly enhanced our relationship with the Boston Globe, who have continually expressed their satisfaction with your product. We hope to continue our relationship with Entry Media for years to come, including bringing your new brand of advertising into our new proposed ballpark. I fully endorse your product to any stadium or park that is looking to find a profitable new way to advertise from a first class company.

Sincerely,

Larry Cahero  
Vice President of Marketing

**FLORIDA MARLINS BASEBALL CLUB**  
**1997 WORLD CHAMPIONS**



February 2, 2000

Entry Media, Inc.  
Attn: Martin Hering  
127 West Fairbanks Avenue #417  
Winter Park, FL 32789

Dear Martin:

Thank you for all of your help in making our first season with the Turnstile Ad Sleeves a tremendous success.

The Turnstile Ad Sleeves was a great new addition to Space Coast Stadium. The Turnstile Ad Sleeves allowed us to cultivate a new sponsorship package for a new partner. Our partner was so pleased with the Turnstile Ad Sleeve that our agreement will last for years to come.

I would endorse your product to any club looking for a new form of advertising which will lead to a great new sponsorship opportunity.

Thanks again for all of your help.

Sincerely,

Andy Dunn  
Director of Brevard Operations

AD/sp

SPACE COAST STADIUM • 5800 STADIUM PARKWAY • MELBOURNE, FLORIDA • 32940 • PHONE: (407) 633-9200 • FAX: (407) 633-9210



# INDIANAPOLIS INDIANS BASEBALL

Affiliated with Milwaukee Brewers

  
International League

Columbus, OH • Indianapolis, IN • Louisville, KY • Toledo, OH  
Charlotte, NC • Durham, NC • Norfolk, VA • Richmond, VA

Buffalo, NY • Ottawa, CA • Pawtucket, RI • Rochester, NY • Scranton/Wilkes-Barre, PA • Syracuse, NY

VICTORY FIELD  
501 W. MARYLAND ST.  
INDIANAPOLIS, IN 46225

OFFICE (317) 269-3542  
TICKETS (317) 269-3545  
FAX (317) 269-3541  
[www.indyindians.com](http://www.indyindians.com)

February 1, 2000

Mr. Martin Hering  
Entry Media Inc.  
127 West Fairbanks Ave.  
Suite 417  
Winter Park, FL 32789

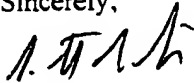
Dear Martin:

Just want to thank you for all the support and the numerous amount of questions that you have answered in the quest to bring Turnstile Ad Sleeves to Victory Field. You were a great asset and very instrumental in helping us determine the feasibility of the Turnstile Ad Sleeves.

The product is excellent and give the sponsor tremendous exposure to all fans that enter the gates. If you have turnstiles at your venue, you should have the Turnstile Ad Sleeves as well.

If any of your prospective clients have any questions about the product, please feel free to have them give me a call.

Sincerely,



Scott Rubin  
Marketing Associate



December 14, 1999

Mr. Martin Hering  
Entry Media, Inc.  
127 West Fairbanks Ave.  
Winter Park, FL 32789

Dear Martin:

Thank you for making our first season of Turnstile Ad Sleeve units a big success. Not only was the product attractive and easy to use, it's impact on our consumers allowed us to strike a deal with the Cleveland Plain Dealer. We had been struggling to put together a significant deal with them for quite some time, and the Ad Sleeves helped put us over the top.

I would endorse your product to other teams looking for additional impactful revenue streams. Our fears of overcommercializing the facility were unfounded in the case of your product.

Best of luck to you in the future.

Sincerely,

Chris Previte  
Manager, Corporate Marketing

cc: Jon Starrett



Jacobs Field 2401 Ontario Street Cleveland, OH 44115-4003

[www.indians.com](http://www.indians.com) (216) 420-4200





1401 Clark Avenue  
St. Louis, Missouri 63103

314-622-2500 Blues phone  
314-622-2582 Blues fax

314-622-5400 Kiel phone  
314-622-5410 Kiel fax

September 13, 1999

Mr. Martin Hering  
President  
Entry Media, Inc.  
127 West Fairbanks Avenue, Suite 417  
Winter Park, Florida 32789

Dear Martin:

Just a short note to let you know how pleased we are with the Turnstile AdSleeve units. They look great and have been very well received by both our fans and by our sponsor, the St. Louis Post-Dispatch. As you know, the Post-Dispatch has now expanded their presence on the turnstiles to include all of the major sports facilities in St. Louis.

Thanks so much for your assistance in helping us implement this new and unique sponsorship opportunity. Feel free to refer your prospective clients to me at any time. We look forward to a long partnership with your organization and we wish you much continued success with your product.

Sincerely,

Chris Arger  
Corporate Sponsorship Director

CA

**ST. LOUIS POST-DISPATCH**  
PULITZER INC.

June 25, 1999

Mr. Martin Hering  
Entry Media, Inc.  
127 West Fairbanks Avenue, Suite 417  
Winter Park, FL 32789

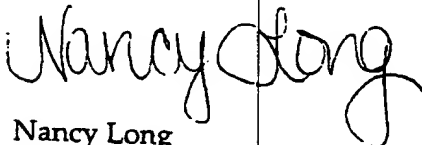
Dear Martin,

I would like to take this opportunity to let you know that the Post-Dispatch is very pleased with Entry Media's turnstile-advertising program. As you know, we've gone from having Turnstile AdSleeves at one venue to four in the last year.

We believe using Turnstile AdSleeves is a great way to communicate to our consumers in a fun, interactive way.

Continued Success.

Sincerely,



Nancy Long  
Consumer Marketing Manager

Via Fax: 407-679-3590



June 14, 1999

Mr. Martin Hering  
**ENTRY MEDIA**  
127 West Fairbanks Avenue  
Suite 417  
Winter Park, FL 32789

Dear Martin;

**Subject: TURNSTILE AD SLEEVES/NFL EXPERIENCE**

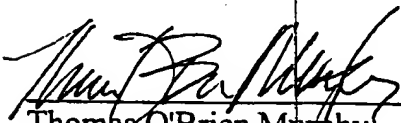
Entry Media provided the NFL Experience with a subtle, eye-catching form of advertising reinforcing our Title sponsors' association with the largest special event surrounding the Super Bowl.

We look forward to continuing to work with you for future events.

Thank you.

Regards,

**NFL PROPERTIES, INC.**

  
Thomas O'Brien Murphy  
Director  
Events



BALTIMORE RAVENS

200 St. Paul Place  
Suite 2400  
Baltimore, MD 21202

January 25, 1999

Mr. Martin Hering  
Entry Media, Inc.  
127 West Fairbanks Ave.  
Suite 417  
Winter Park, FL 32789

Dear Martin:

It has been a pleasure working with you the past number of years as we prepared for the opening of our new stadium.

Your Turnstile AdSleeve units certainly look great and they offered our client GEICO Insurance, a valuable opportunity to place their signage on the turnstiles at every entrance point to our new stadium. As you know, *The Baltimore Sun* is anxious to begin their sponsorship of the turnstiles starting with the 1999 season.

I would recommend your high quality Turnstile AdSleeves to all teams and facilities that are looking to expand their advertising revenues. With your valuable ad signage no one can miss the sponsor's name as they enter a facility. A simple idea that certainly makes sense.

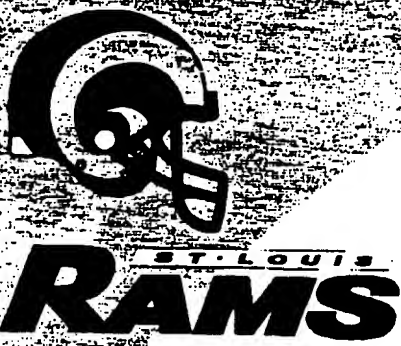
Martin, feel free to have any prospective users of your product contact me if I can be of a service in sharing with them the many benefits your product offers. I look forward to a long and successful association between the Baltimore Ravens and Entry Media and your Turnstiles AdSleeves. Continued success!

Sincerely,

David Cope  
Vice President of Marketing & Sales

DC/11





**Phil Thomas**  
*Vice President of Marketing*

August 10, 1998

Mr. Martin Hering  
Entry Media, Inc.  
10151 University Blvd.  
Suite 204  
Orlando, FL 32817

Dear Martin:

The Post-Dispatch Turnstile AdSleeves are a hit! In fact, they plan on doing the same at Kiel Center and Busch Stadium.

Many thanks for all your assistance. Here's to a great season!

Sincerely,

**Phil Thomas**  
*Vice President of Marketing*

PT/tf  
cc: Michelle Williamson



# CHARLESTON RIVERDOGS

PO BOX 20849 • CHARLESTON • SC 29413 • 803.723.7241 • FAX 803.723.2641

December 30, 1997

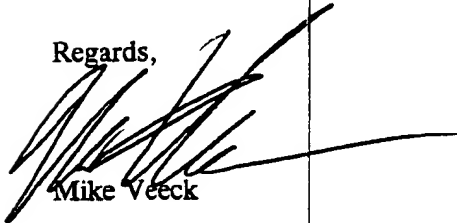
Mr. Martin Hering  
Entry Media, inc.  
10151 University Blvd., Ste. 204  
Orlando, FL 32817

Dear Martin:

A testimonial at best is suspect. At worst, it comes from a Veeck!

In fairness, when Bill Fanning decided to install Turnstyle Adsleeve Ad Covers in St. Paul, I was opposed. Too blatantly commercial. I couldn't have been more wrong. They are effective - people read them. I stand at the front gate, take tickets, watch people notice them and listen to Bill Fanning say "I told you so." He was right. They are terrific.

Regards,



Mike Veeck

MV/mjm

P.S. While blatantly commercial, the advertiser gets a great C.P.M. and we got a three year deal!



CLASS A AFFILIATE OF THE TAMPA BAY DEVIL RAYS





## MIAMI DOLPHINS

---

November 10, 1997  
Mr. Martin Hering  
Entry Media, Inc.  
10151 University Boulevard  
Suite 204  
Orlando, FL 32817

Dear Martin:

We are always looking for opportunities to help our sponsors to effectively promote themselves at Pro Player Stadium. The key is to do this in a manner that both compliments the advertisers as well as our organization. I can tell you that adding your Turnstile AdSleeve Armcovers to our stadium accomplishes this with flying colors.

Turnstile AdSleeves are a valuable new element for Compaq's marketing package. They offer an effective way to reach and "touch" every one of the thousands of fans who will attend each game.

We look forward to working with you for many years to come.

Sincerely,

*Marc Budine*

Marc Budine  
Assistant Director of Marketing

---

MIAMI DOLPHINS, LTD. • 7500 SOUTHWEST 30TH STREET • DAVIE, FLORIDA 33314 • (954) 452-7000



DEPARTMENT OF INTERCOLLEGIATE ATHLETICS

.....

July 1, 1997

Mr. Martin Hering  
President  
Entry Media, Inc.  
10151 University Boulevard  
Suite 204  
Orlando, FL 32817

Dear Martin:

The Entry Media Turnstile AdSleeves provide a distinct, unique and highly visible signage option for our corporate sponsor - Blue Cross Blue Shield. **It was the fastest selling ad medium in the Carrier Dome and has created a great deal of name recognition for our sponsor.**

All aspects of our working relationship with Entry Media have been first-class and handled in a timely and professional manner. I completely endorse this advertising medium [Turnstile AdSleeves]. It's a "can't miss" opportunity!

Sincerely,

Michael Veley  
Assistant Athletic Director for Marketing, Promotions & Special Events





UCF Arena

June 10, 1997

Martin Hering  
President  
Entry Media, Inc.  
10151 University Boulevard, #204  
Orlando, Florida 32817

Dear Martin:

As you know, we have set very high standards for the appearance of our facilities. We are always searching for new revenue sources to meet our rigid standards. As a result, we are very limited by the types and availability of advertising signage.

I knew that your turnstile advertising with **Turnstile AdSleeve Armcovers** would be a great addition for us. Since their installation, *thousands of new dollars in advertising revenue have been added to the UCF Arena's income*. In addition, it was very helpful for you to sell the ad space to Florida Hospital on our behalf. **Turnstile AdSleeves** are certainly an important advertising tool for our facility and university.

**Entry Media's** service has proven to be *consistently courteous and professional*. The product is *both attractive and effective*. I would recommend **Turnstile AdSleeves** to every school and facility.

Thanks for all your help!

Sincerely,

A handwritten signature in black ink that reads "Terry Genovese".

Terry Genovese  
Director

P.O. Box 161500 • Orlando, FL 32816-1500 • (407) 823-3070 • FAX (407) 823-0248

An Equal Opportunity and Affirmative Action Institution

# BILLS



BUFFALO BILLS ONE BILLS DRIVE • ORCHARD PARK, NEW YORK 14127 • (716) 648-1800

JOHN LIVSEY, JR.  
Director of Marketing & Sales

May 28, 1997

Mr. Martin Hering, President  
Entry Media, Incorporated  
10151 University Boulevard- Suite 204  
Orlando, Florida 32817

Dear Martin:

I just wanted to take a moment to thank you for all your help as we worked to implement our "Quadrant" advertising program. Your product is matched only by your professionalism. From the time I read about you in the Wall Street Journal to the day we opened our stadium up to 80,000 people walking through our Fleet Bank, Molson, Tostitos and Sprint turnstiles, I knew your product would be a hit.

If there is anything that we can do for you, please do not hesitate to call. I am certain that the ever-increasing need to maximize revenue by identifying new revenue streams will keep you very busy through our industry alone. When things slow down, if they do, please come up to Buffalo to see your product in action!

Sincerely,

John Livsey  
Director of Marketing  
and Sales

JL/sc



1964 ★ AFL CHAMPIONS ★ 1965  
1990 ★ 1991 ★ AFC CHAMPIONS ★ 1992 ★ 1993

# UNIVERSITY OF CONNECTICUT

DIVISION OF ATHLETICS

February 28, 1997

Mr. Martin Herring  
Entry Media, Inc.  
10151 University Blvd.  
Suite 204  
Orlando, FL 32817

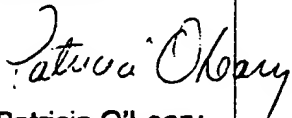
Dear Martin:

We have been very pleased with the use of Entry Media's Turnstile Adsleeves, a unique advertising concept that reaches every fan that walks into our stadium and arena. We introduced the idea to one of our corporate partners (New England Ford Dealers) two years ago, and we both feel that it is an effective and cost efficient way to advertise.

The product itself has proven to be very durable, provides a protective cover for the sponsor's logo, yet remains prominent and very visible to the fans in attendance. It is the only sponsor logo at our events that each and every fan sees and actually touches as they enter the stadium or arena. Turnstile Adsleeves has made a great impact not only for us, but more importantly for our corporate partner. It is a different and unique way to market a product!

Best wishes for much success in the future.

Sincerely,



Patricia O'Leary  
Manager of Athletic Marketing  
and Corporate





ASTRODOME ASTROHALL ASTROARENA

May 15, 1996

Martin Hering  
President  
Entry Media, Inc.  
10151 University Blvd., Ste. #204  
Orlando, FL. 32817

Dear Martin:

I wanted to let you know how pleased Astrodome USA is with Entry Media's Turnstile Ad Sleeve. Once we made the decision to begin using your product, we sold every one of the 68 turnstiles on the Astrodome complex in less than two months.

The Ad Sleeve's environmental proof design provides year round protection to the artwork and allows every Astrodome visitor the chance to see as well as touch the sponsors image, reinforcing it's brand identity. Astrodome USA and it's turnstile advertisers (Coca-Cola, The Texas Lottery and Snickers Ice Cream Bars) feel the Ad Sleeve is an effective, cost efficient and unique way to reach the over 5 million people who visit our facility each year.

Best of luck and continued success with your product.

Scott Hester  
Corporate Relations Representative

POST OFFICE BOX 288 • HOUSTON, TEXAS 77001-0288  
TELEPHONE 713-799-9500



**Maryland Baseball Limited Partnership**

P.O. Box 1661 Bowie, MD 20717  
Phone: (301) 805-6012 • Fax: (301) 805-6011 • 800-956-4004 (MD)

October 16, 1995

Mr. Martin Hering  
Entry Media, Inc.  
10151 University Blvd.  
Suite 204  
Orlando, FL 32817

Dear Martin:

Please feel free to use any or all of the following statement.

Turnstile ADSleeve arm covers produced over \$30,000 of additional revenue over a three (3) year period for the Bowie Baysox. We are interested in adding Turnstile ADSleeves for the Frederick Keys and the Delmarva Shorebirds.

If you are in need of any further help, please give me a call.

Sincerely,

J. Keith Lupton  
Sr. Vice President/Club Operations

JKL:mfc



P.O. Box 1661  
Bowie, MD 20717  
phone: (301) 805-6000  
fax: (301) 805-6008

Minor League Affiliates of the Baltimore Orioles

**Frederick Keys**

P.O. Box 3169  
Frederick, MD 21701  
phone: (301) 662-0013  
fax: (301) 662-0018



# Orlando Centroplex

October 12, 1995

Mr. Martin Hering  
Entry Media, Inc.  
10151 University Blvd.  
Suite 204  
Orlando, FL 32817

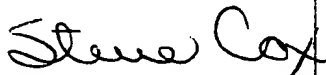
Dear Martin:

If someone would have told me a few years back that I could generate thousands of new dollars in advertising revenue from the turnstile units in our building, I would have been skeptical. Now I know it to be true. Your product, the Turnstile AdSleeve armcover, really does work and it is truly fantastic.

We like it, the fans like it, and it maintains the smooth traffic flow in and out of the building. In short, it has been a winner for us. In addition, the look of the AdSleeve maintains the award winning look we have worked so hard to keep for our building.

Thanks for your help in making all this happen.

Sincerely,



Steve Cox  
Deputy Director  
Orlando Centroplex

P.S. If anyone wants to get direct feedback on the turnstile advertising, you can have them call me or Bill Becker at 407-849-2000.

Post Office Box 151 ★ Orlando, Florida 32802 ★ 600 West Amelia Street ★ Orlando, Florida 32801  
(407) 849-2000 ★ FAX (407) 849-2329

The Orlando Arena ★ Bob Carr Performing Arts Centre ★ Expo Centre  
Florida Citrus Bowl ★ Tinker Field ★ Ben White Raceway

# Trade Centre Limited

Halifax, Nova Scotia



September 11, 1995

Mr. Martin Hering, President  
Entry Media Inc.  
10151 University Blvd., Ste. 204  
ORLANDO, FL 32817

Dear Martin:

We are very pleased to be the first facility in Canada to take advantage of your exciting new marketing opportunity - Turnstile Adsleeves™. This revolutionary advertising vehicle was instrumental in securing Nestlé Canada as a major advertiser in our facility and we were able to triple the investment made by us in Turnstile Adsleeves™.

As you are aware, we are continually researching new vehicles to increase our facility advertising revenue potential and Turnstile Adsleeves™ perform well in this area. I would encourage you to use the Halifax Metro Centre as a testimonial to the potential that your product provides. If at any time you have a potential client who wishes to have more information from a facility perspective, please have them contact me at (902) 421-8000.

We thank you for this great opportunity and wish you a prosperous future with Turnstile Adsleeves™.

Kindest regards,

  
Phillip M. Currie  
Corporate/Special Events Sales Manager

/jcb





August 17, 1995

Mr. Martin Hering  
Entry Media, Inc.  
10151 University Blvd., Suite 204  
Orlando, FL 32817

Dar Martin:

Just a quick note to thank you for having given us the opportunity to be a part of your company's exciting new advertising signage - turnstile advertising.

As you know, we decided to include turnstile advertising at the Orlando Arena because we felt it was an outstanding opportunity to help promote our company's name awareness. What better way to do that than by utilizing turnstile advertising - an advertising vehicle that is on the cutting edge in delivering our message. Everyone sees it and touches it as they walk into the arena. You can't miss it! It really stands out! We know that and have also been told that by many others that have seen it. We have been able to reach such a wide variety of people, from kids to adults.

In addition, we have generated over \$20,000 in free publicity in the last 3 months alone. Bottom line - turnstile advertising with Turnstile AdSleeve armcovers works and I would definitely recommend the turnstile advertising concept to other companies!

Much continued success.

Sincerely,

Penny Bourdeau  
Director of Marketing

ORLANDO DIVISION

1110 Douglas Avenue, Suite 3000 Altamonte Springs, FL 32714 - (407) 682-7266





The vision of the Orlando Magic is to be recognized as the professional sports model of the twenty-first century by exemplifying the principles and practices of a championship organization both in the sport and business of basketball.

We intend to achieve world class status as a franchise through unwavering commitment to integrity, service, quality and consumer value, while emphasizing the partnership among our community, our fans, our coaches, our players, our staff and our owners.

Monday, August 07, 1995

Martin Hering  
Entry Media, Inc.  
10151 University Blvd.  
Suite 204  
Orlando, Florida 32817

Dear Martin:

This letter is to confirm my belief in some of the concepts which we have discussed over the last few years. Hopefully, this will also provide you with a tool to help introduce you to the teams that do not know you as well as we do.

The idea of the Turnstile Adsleeves was so simple as to be totally brilliant! Your invention provides a unique marketing opportunity for a team sponsor. The proper artwork on this medium will jump out at all fans arriving in the venue. I like to say that all fans *touch* this medium and, in turn, *all fans are touched* by Turnstile Adsleeves. As you have so powerfully demonstrated to our current advertiser, the business receives advertising pop and publicity. In short, your creation was so good, we just had to tie it up for the team! I am glad we could work out a long term marketing agreement.

Anyone with questions can certainly feel free to call me on my direct line @407/649-3220.

Sincerely,

  
Edgar Allen  
Director of Sponsorship and Broadcast Sales

One Magic Place  
Orlando Arena  
600 W. Amelia  
Orlando, Florida  
32801-1114  
Phone:  
(407) 649-3200



**FLORIDA STATE LEAGUE**  
OF PROFESSIONAL BASEBALL CLUBS, INC.

POST OFFICE BOX 349  
DAYTONA BEACH, FL 32115  
PHONE: (904) 252-7479  
FAX: (904) 252-7495

**CHUCK MURPHY**  
PRESIDENT/TREASURER

May 31, 1994

To Whom It May Concern:

I recently had the opportunity and pleasure to meet Martin Hering, President of Entry Media which is located in Orlando. Martin came to the Florida State League Office and introduced his Turnstile Ad Sleeves, a form of advertising which places a company's promotion on the turnstiles. I immediately endorsed the idea and wondered why it hadn't been done before in baseball.

Martin is an energetic, enthusiastic and innovative person who has introduced a most effective form of advertising. His new promotion concept is currently in Tinker Field in Orlando and I am sure the concept will spread rapidly to other areas.

I recommend Martin Hering to you and once you have listened to his concept, I'm sure you will be interested in the idea.

Sincerely,

A handwritten signature in cursive script that reads "Chuck Murphy".

Chuck Murphy, President  
FLORIDA STATE LEAGUE of  
Professional Baseball Clubs, Inc.

CM:mc

"WHERE THE MAJOR LEAGUE STARS OF TOMORROW PLAY TODAY"

# Diamond joins advertiser's lineup to deliver new pitch at turnstiles

**A**voiding advertising is no longer as simple as flipping channels, because now the advertising is following consumers.

In sports arenas, billboards have been touting products for years. Now, just in case fans have become immune to the large ads, promotions have popped up in yet another place: on the turnstile.



**OTESSA MIDDLETON**

## Advertising

Martin Hering, president of Entry Media, came up with the concept three years ago. "I was waiting for a friend outside of the Orlando Arena, and I watched everyone do the same thing as they entered," Hering said. "They all grabbed the turnstile arm and looked down. With my advertising background, I thought there had to be some way to take advantage of that."

He contacted an engineer to help design the Turnstile AdSleeve. Advertisements are placed inside a plastic tube which replaces the metal turnstile arm.

Hering's company signs an agreement with each sports facility or team to lease the use of the AdSleeve. The lease amount is determined by the previous year's attendance at the facility.

Hering first sold the idea to the Orlando Arena. So when fans flocked to the arena to see the Orlando Magic, they are greeted by ads for Lennar Homes, the largest home-builder in Florida.

John Atkinson, public relations manager for the Richmond Braves, said the new type of advertising appears to be a great idea.

"We are always looking for ingenious ways to have advertisers spend their money, and the fans see this immediately," Atkinson said.

At The Diamond, the turnstiles promote the painkiller BC Powder. Atkinson said BC has an exclusive one-year agreement with an option to renew.

Atkinson said it took the stadium operations personnel about 15 minutes to install



**At The Diamond, the turnstiles promote the painkiller BC Powder using the Turnstile AdSleeve.**

the advertising on the turnstiles.

Heather Phillips, director of public relations at Martin Direct, said marketers are looking for new venues for their messages because the public has become almost immune to advertising.

"People are becoming so used to seeing ads that advertisers are trying to find places that people are not expecting to see ads," Phillips said.

Her agency just placed a billboard for Geico Insurance in The Diamond. The billboard looks like a car windshield that has been smashed by a baseball. Phillips said the agency wanted an ad that would stand out. The Diamond was chosen because of the variety of people who attend games.

Another Martin Direct client, SkyTel, has advertising on the baggage claim carousel at Dallas-Fort Worth International Airport. The paging and messaging service company has a captive audience as passengers wait for their luggage.

Continuing Education

Principles of Real Estate

Broker/Salesperson Fundamentals

PC 102 - Introduction

5 02 N

CAPRI JEWELERS

June & July Schedules  
Now Available!

**Soft**

Microsoft Windows

Microsoft Word

Microsoft Excel

Microsoft Powerpoint

Microsoft Access

Th

**SUMMER**



**1500 MILE**



**RENT-A-CAR**

We are  
Insignia  
has been  
managed

**RICHMOND**

111 South

F



**EXHIBIT A**

**GEICO**

**AUTO INSURANCE**

**1-800-841-3000**

Layoffs Hit Sales ■ Coping With Career Changes ■ Multimedia Selling

# Sales & Marketing MANAGEMENT

February 1996

\$4.95

## What a Blast!

At America's craziest trade show, companies will do anything to get attention. Here's how their madness sparks sales

By Geoffrey Brewer

A BILL PUBLICATION



EXHIBIT B

**BEING PERSONAL**  
What Should You Know  
About Your Reps' Private Lives?

**PINCH HITTERS**  
Why Temporary Managers  
Bring Permanent Results

## MarketingCloseup

worst—new product launches. *S&MM* asked the new-product expert to give his insight into product launches.

**S&MM:** What mistakes do companies make when launching a product?

**McMATH:** Most product launches are failures because there is no discernible difference among the products. Companies are just copying each other. For example, many companies are trying to copy Maxwell House's Instant Cappuccino product.

**S&MM:** Why is there a trend toward copycatting?

**McMATH:** Companies find it easier to copy than to go through the hassle of creating a new product. If you have a product that is the least bit successful, your competitors will come and walk all over it.

**S&MM:** What can a company do to make the chances of success more probable?

**McMATH:** Try to get something proprietary, something that consumers will understand. And while you need to test products, don't test them too long. For example, Proctor & Gamble tested a toilet-bowl cleaner that was more advanced than any other product. But by the time P&G finished testing, all its competitors had come out with the same cleaner.

### MARKET RESEARCH

## Tracking Trade Show Intelligence

What do companies do with all of the data and prospect information they gather during a trade show? According to "Trade Show Practices," a report published by the Business Marketing Association, companies use the information in a variety of ways:

Turn over to sales staff, dealers, or distributors	75%
Enter the information into a database	65%
Use for management reports	54%

Source: "Trade Show Practices," Business Marketing Association

### ADVERTISING

## A Touching Message

As more than 5,000 spectators pile into Frawley Stadium to watch the minor league baseball team Wilmington Blue Rocks take on its competitors, they'll also see Comcast Cellular One.

In order to enter the stadium, spectators must past through six turnstiles—all of which are cov-

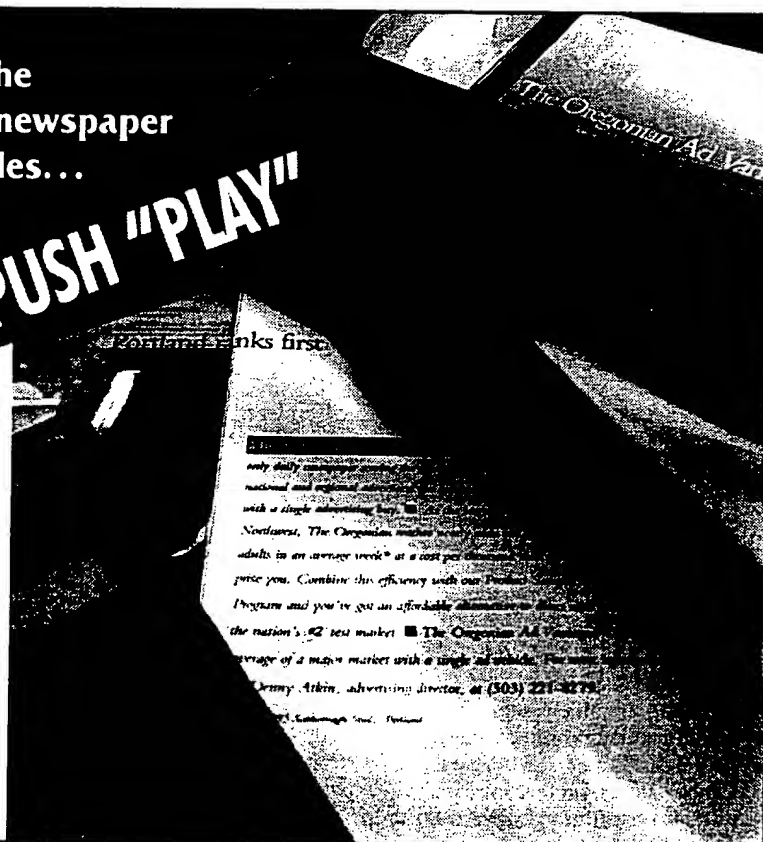
To find out how the Northwest's largest daily newspaper can increase your sales...

Media buyers, ad agencies, call us today and we'll send you "The Oregonian Ad Vantage" video. In fewer than six minutes, you'll know why no other advertising vehicle delivers the Portland, Oregon DMA and its vital four-county area like the Northwest's largest daily newspaper.

For your free copy of The Oregonian's market video and its companion brochure, call Debi Walery, general advertising manager, at 503.221-8302.

**The Oregonian**

PUSH "PLAY"



with AdSleeve armcovers, featuring Comcast's name in white and black on a bright red background. As fans enter the stadium, they will touch the sleeve once again.

People tend to look down when they go through the turnstile, so our ad gets flashed up to them," says Ed Taber, director of marketing and communications for New Castle, Delaware-based Comcast Cellular Turnstile advertising will increase the company's brand awareness and equity because it's one more place that the consumer will see the ad, Taber says. He refers to an advertising study which indicates that consumers have to see a company's ad 17 times before they can recall it without prompting.

AdSleeves result in higher retention because people use two senses when they walk through a turnstile—visual and physical, says Martin Hering, president of Orlando, Florida-based Entry Media, Inc., the company that markets AdSleeves. "It's a subtle, yet an effective way to get a name of a company's product across," Hering says. In order to purchase these patented turnstile armcovers, a company must first enter into a stadium or arena that has them from Entry Media. For example, the Wilmington Blue Rocks paid Comcast an annual price of \$10,000 for the stadium's six turnstiles,

says Ed Taber, director of marketing and communications for New Castle, Delaware-based Comcast Cellular Turnstile advertising will increase the company's brand awareness and equity because it's one more place that the consumer will see the ad, Taber says. He refers to an advertising study which indicates that consumers have to see a company's ad 17 times before they can recall it without prompting.

only professional stadiums such as the Houston Astrodome and Pittsburgh's Three Rivers Stadium also offer them. Although sports and entertainment

media has plans to bring its ads to convention centers. He says the cost of the turnstile with other trade show promotions. "The turnstile AdSleeve would be like having a company representative at the entrance area, shaking hands with the people as they walk in," says Hering. —Michele Marchetti

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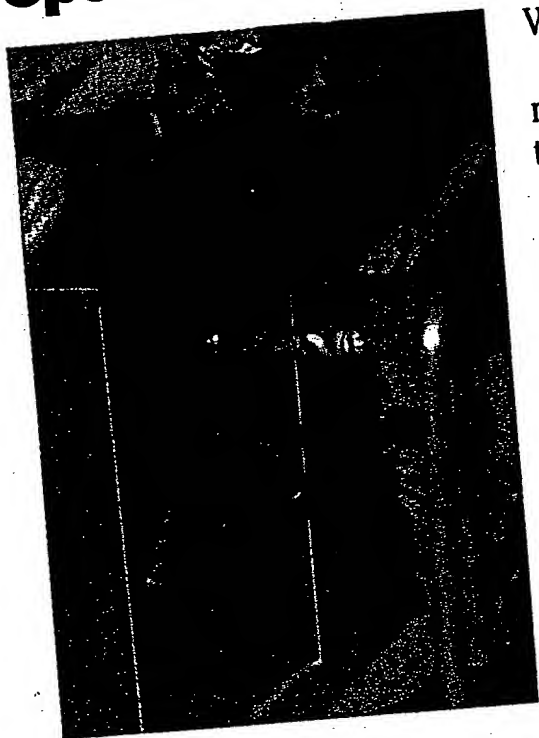
# DR BRAND WEEK

SPECIAL SECTION  
UPFRONT II: PROGRAMMING  
AFTER PAGE 22

Vol. XLII No. 22 May 28, 2001/\$3.95

THE NEWSWEEKLY OF MARKETING

## Sports Stadiums Go for Turnstile Sponsors



We've all heard of POP, but how about POE?

Marketers getting increasingly clever with ad placement know that out of home can mean a whole lot more than the typical retail display, billboard and bus shelter.

In fact, the next time you go to a sports event, you may find yourself grabbing an ad as you go through the entrance turnstile. Entry Media produces the turnstile materials for teams and arenas which in turn sell the space. "It ties in with the excitement at the event right at the point of entry," said Entry Media founder Martin Hering. "It doesn't compete for the attention of fans. You see it [quickly] but link the sponsor to the event."

The Chicago Cubs use the format exclusively with Verizon. "We don't have signage in our playing area, one challenge is [how] to add value for sponsors, and at the same time preserve the sanctity of Wrigley Field," said Jay Blunk, dir-promotions and advertising.

Chicago Cubs. "Everyone coming in the park sees it; there's no way you can miss it. The turnstiles are ideal for circular-shaped ads (like a rolled newspaper or beverage can), and the location is conducive to sponsor tie-ins like sampling, Hering said.

Other Entry Media clients/advertisers include: the Cincinnati Bengals/Pringles; Milwaukee Brewers/Miller Brewing and the New York Yankees/New York Daily News and Mohegan Sun.

—Hilary C

**Program:** Turnstile Ad Sleeve Arm covers  
**Marketer:** Entry Media, Winter Park, Florida  
**Key Players:** Entry Media: Martin Hering, president/founder, Cubs: Jay Blunk, dir.

EXHIBIT C



Keeping

# POSTed

Published for  
the employees  
of the St. Louis Post-Dispatch

postnet.com

ST. LOUIS POST-DISPATCH

ST. LOUIS POST-DISPATCH

inside



3 Preprint inserts  
set a record.



4 Project Pope:  
Covering the  
pastoral visit





# THE WALL STREET JOURNAL.

TUESDAY, AUGUST 8, 1995

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## MARKETING & MEDIA

ADVERTISING/By KEVIN GOLDMAN

### Turnstiles Become Latest Venue To Challenge Billboards at Arenas

Marketers hope the latest advertising medium will turn heads.

Nestle, Cellular One, the New England Ford Dealers Association, Florida home builder Lennar Homes and other advertisers have signed up to promote their products on turnstiles at sports and entertainment arenas.

Such facilities as MGM Grand Garden Arena, Pittsburgh's Three Rivers Stadium and Civic Arena, Louisiana Superdome, Nassau Veterans Coliseum and the London Arena are beginning to sell their turnstiles — further evidence of the so-called billboarding of the world's arenas.

The idea for placing ads on turnstiles came to Martin Hering, the 34-year-old president of Entry Media, Orlando, Fla., in November 1992 when he attended an Orlando Magic basketball game and was waiting for a friend by the entrance. "I saw all these people who looked down at the turnstile before they touched it and thought, 'This is it!'" says Mr. Hering, who was then selling ad space at Orlando magazine.

Entry Media created a patented Ad-Sleeve that allows the advertising to be attached to the arms of the turnstile. The arena then sells the advertising itself. Mr. Hering receives a fee from the venue. What prevents a stadium from printing up its own version of AdSleeve? "The patent," says Mr. Hering.

Arena executives say the turnstile ads are seen by people before they enter the stadium and before they are subjected to the ad clutter inside. "It's one of the few media available with 100% coverage," says Edgar Allen, director of sponsorship and

broadcast sales for the Orlando Magic. "The biggest challenge is to make the artwork on the sleeve attractive and eye-catching. It has to jump out."

Of course, the risk with such a captivating ad is that people will actually stop and look at it. That could lead to injuries resulting from a potential chain-reaction pile-up of sports enthusiasts or concertgoers rushing to their seats.

Predictably, Mr. Hering dismisses such a scenario, saying all observations show that people look at the ad — which usually consists of the logo or a photograph of the package — for a split-second. That's all the time his clients need to create an impression in a consumer's mind, he says.

And virtually everyone looks down when walking through a turnstile, says Mr. Hering. "They want to know what they're touching."

There is no set fee for leasing turnstile space. Rather, there are five different prices based on the attendance at the stadiums. Mr. Hering declined to provide more detailed price information.

Lennar Home, a unit of Lennar Corp., used the turnstiles at the Orlando Arena and was pleased. "It's such a unique concept," says Penny Bourdeau, Lennar's director of marketing. "It's an unexpected place to see an ad and that's good."

Mr. Hering says he envisions additional — if not grander — venues to place ads on turnstiles. For example, what about mass-transit entrances?

"Definitely," he says.

Perhaps he should reconsider New York City, where turnstile hopping is common.



## Ads pop up in strangest places

Advertisers — eager to extend their reach — are buying ads on everything from stadium turnstiles to postcards lining the walls of trendy restaurants.

Companies are spending more than ever on innovative, out-of-home media. An estimated 1% of the \$150 billion spent on U.S. advertising is going to non-traditional media — especially on-line ads and interactive kiosks, industry experts say. But ads also are showing up on rental baby strollers and drop cloths covering construction sites.

"People who run these small, specialty media companies are coming out of the woodwork," says Don Davis, senior vice president for Young & Rubicam.

Among the new players is Entry Media, which leases ad space on stadium turnstiles. Prices range from \$3,000 in a smaller park to \$40,000 in a huge arena. Companies are hungry for ways to reach niches in the marketplace, like sports fans, for a fraction of the cost of traditional media. Ad space on the turnstiles is available in Orlando (Fla.) Arena and minor-league ballparks in Richmond, Va.; Wilmington, Del.; and Eugene, Ore., among others. Among takers: Nestle Canada, Toretto Tire and Lennar Home.

Entry Media President Martin Hering

### ADVERTISING

says his Turnstile AdSleeve is the "first ad people are exposed to as they enter a facility and everyone is guaranteed to touch it."

National media is far more expensive. By comparison, a full page, four-color ad in a magazine such as *Esquire* costs over \$47,000.

Another small-media company, Fivefinger & Co., displays postcard-size ads on restaurant walls in New York, Los Angeles, Washington, San Francisco and Chicago. Diners can take free samples home.

"Things you might have dismissed a few years ago, you might consider today," says George Hayes of ad agency McCann-Erickson. "It's a great thing to be able to go to a client and say, 'Everybody's going to be talking about your ad when it turns up here.'"

Some ad vehicles may go too far. One company offers to shrink wrap luggage and run an ad on the plastic. Another is selling ad space at the bottom of golf holes. "It's a fine line," says Ogilvy & Mather's Andrea MacDonald. "You want to get exposure, but you don't want to intrude on consumers. The wrong exposure can hurt your client."

— Dottie Enrico

# EDITOR & PUBLISHER

JANUARY 1, 2001

## MARKETING & SALES

### TURNSTILE AD SPIN: HEY, GIVE IT A WHIRL

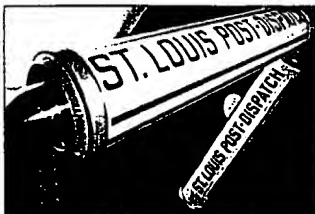
Entry Media counts almost 20 newspapers among its clients

BY ELLEN LIBURT

**T**O EVERYTHING THERE IS A SEASON (TURN, TURN, TURN) ... and a time for every purpose (turn, turn, turn) — and that includes advertising, judging by Turnstile AdSleeve Armcovers, a “revolutionary” branding tool nearly 20 newspapers have worked into their imaging strategies at entertainment arenas nationwide.

Martin Hering, president of Entry Media Inc. in Winter Park, Fla., was waiting to meet a friend at the entrance of an Orlando Magic basketball game in 1992 when he noticed that most people glance down at turnstiles before passing through, inspiring his idea for the patented, plastic tubes that fit over turnstile arms, displaying a sponsor's color ads. Explaining that sponsors use AdSleeves to “tie in” with the enthusiasm sports fans feel when they watch their teams play, Hering, 40, said a market study he commissioned showed fans remember these ads up to 1,500% more than other forms of arena advertising. AdSleeves are in use at almost 100 U.S. venues. Entry Media receives fees based on attendance.

Manager of Special Events Glenn Drosendahl at the *Seattle Post-Intelli-*



*gencer* said that securing the scoreboard and turnstiles at the Mariners' Safeco Field has given the *P-I* “pretty much blanket coverage of the whole baseball experience for people in Seattle.”

“When we saw the turnstiles, we thought it was fabulous reinforcement of the newspaper itself because it looks like a rolled newspaper,” said Consumer Marketing Manager Nancy

Martin Hering of Entry Media Inc. and an AdSleeved turnstile at Orlando's Citrus Bowl



Long of the *St. Louis Post-Dispatch*, which uses them at the Rams' TWA Dome, Savis Center, the Cardinals' Busch Stadium, and Six Flags amusement park. Long said she appreciates the “added value” of advertising at sports venues that host other events.

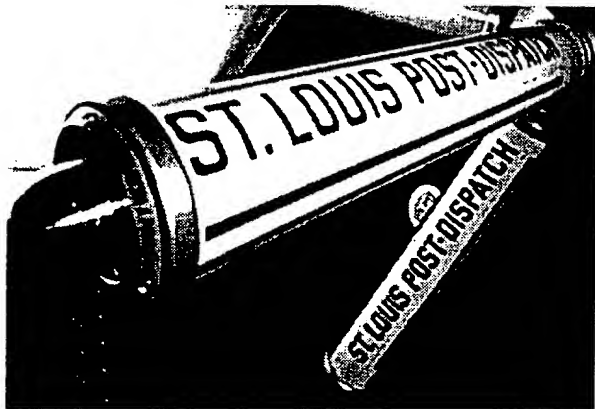
Promotion Director Gari Brindle said the primary reason *The Philadelphia Inquirer*, *Daily News*, and *philly.com* (which are promoted at the 76ers' First Union Center and the Flyers' First Union Spectrum) use turnstiles is “to reach readers — and readers are advertisers. The people who read us are also deciding to purchase advertising with us.”

Andrew Rothstein, manager of marketing promotions for New York's *Newsday*, noted that the AdSleeves — used as part of a “tiered approach” at Nassau Coliseum, Long Island Ducks EAB Park, and Hofstra (University) Arena — offer a bonus when games are televised because the establishing shot is usually of fans entering a venue through turnstiles, so “we've gotten good play from that.” □

# IDEAS

M A G A Z I N E

*St. Louis Post-Dispatch among many advertisers to try new turnstile advertising at major arenas.*



## Turnstiles Turn Heads

By Marie Ethen

The St. Louis Post-Dispatch has found a new way to touch consumers at venues in the St. Louis area.

The AdSleeve, developed by Entry Media, displays the Post-Dispatch advertising message on the arms of turnstiles and offer a unique way to communicate with potential customers. The long, cylindrical shape of the sleeves lends itself perfectly to the design of a rolled-up newspaper.

We began using the turnstiles one year ago, after one of the newspaper's corporate partners brought the idea to our attention, knowing we would like the signage symbolism. The idea took off from there, and we have gone from having customised turnstiles at one venue to four in the last year. We believe it is a great way to communicate to our customers in a fun, interactive way.

Event-goers can find Post-Dispatch turnstiles at the Kiel Center, TWA Dome and Busch Stadium, homes to professional hockey, baseball and football teams and to many concerts and shows. In addition, the turnstile sleeves are displayed at a stadium that houses a minor league baseball team and other local teams.

With all the advertising messages consumers are exposed to once they are seated at such venues, the turnstiles allow advertisers the chance to show their message first

and last — and without surrounding “ad clutter.”

The turnstile advertising is a perfect match for newspapers because of the shape of the newspapers matches the shapes of the turnstile sleeves. Also, turnstiles are typically used at some of the bigger venues in the community. Therefore, they give us a great opportunity reach a large number of people in the area, and they can be tied into current sponsorships we have with the venues/sports teams.

We have heard little reaction, but from what we have heard, people really think this is a unique and effective way to advertise. Our internal audience has just raved about the turnstile programme. We even received a special note

from our general manager congratulating us on what a great idea!

The turnstiles are bright and attractive, so we know they get noticed when people enter the venues. This is one of the most unique ways we promote our newspaper. With all the traditional



advertising that floods the market, it is refreshing both to advertisers and to consumers to see something different. It also can be much more effective when you put an advertising message in a unique environment.

After a successful year, we believe that this was a wonderful media decision for the Post-Dispatch. ■

INMA member **Marie Ethen** is assistant consumer marketing manager at the St. Louis Post-Dispatched, based in St. Louis, Missouri. She can be reached by telephone at +1 314 340-8906, by fax at +1 314 340-3165 or by e-mail at [methen@pd.stlnet.com](mailto:methen@pd.stlnet.com).

For more information the Turnstile AdSleeve, contact Martin Hering, president of Entry Media, based near Orlando, Florida. He can be reached by telephone at +1 407 678-4446, by fax at +1 407 679-3590 or by e-mail at [entrymedia@worldnet.att.net](mailto:entrymedia@worldnet.att.net).

EXHIBIT G



CHICAGO CUBS

Jay Blunk  
Director Promotions/Advertising

WRIGLEY FIELD

1060 W. Addison Street

Chicago, Illinois 60613-4397

773 • 404 • CUBS

April 9, 2001

Entry Media  
Mr. Martin Herring, President  
127 W. Fairbanks Avenue  
Suite #417  
Winter Park, FL 32789

Dear Martin:

Just a quick note of thanks for your assistance with our newest additions of turnstile advertisement. As you know, signage must be tasteful here at Wrigley Field and your product helps us maintain the integrity of the park.

Again, you have our sincere thanks and appreciation for a job well done.

Best Regards,

Jay Blunk  
Director  
Promotions and Advertising

EXHIBIT H



1401 Clark Avenue  
St. Louis, Missouri 63103

314-622-2500 Blues phone  
314-622-2582 Blues fax

314-622-5400 Kiel phone  
314-622-5410 Kiel fax

September 13, 1999

Mr. Martin Hering  
President  
Entry Media, Inc.  
127 West Fairbanks Avenue, Suite 417  
Winter Park, Florida 32789

Dear Martin:

Just a short note to let you know how pleased we are with the Turnstile AdSleeve units. They look great and have been very well received by both our fans and by our sponsor, the St. Louis Post-Dispatch. As you know, the Post-Dispatch has now expanded their presence on the turnstiles to include all of the major sports facilities in St. Louis.

Thanks so much for your assistance in helping us implement this new and unique sponsorship opportunity. Feel free to refer your prospective clients to me at any time. We look forward to a long partnership with your organization and we wish you much continued success with your product.

Sincerely,

Chris Arger  
Corporate Sponsorship Director

CA

EXHIBIT 1

NEW YORK



NATIONAL LEAGUE BASEBALL CLUB

May 9, 2001

**Paul A. Danforth**  
Vice President of  
Corporate Sales and Services

Martin Hering  
Entry Media, Inc.  
127 West Fairbanks Avenue  
#417  
Winter Park, FL 32789

Dear Martin:

We here at the New York Mets are always looking for new and exciting ways to advertise within our Stadium. We feel that your Turnstile AdSleeves have been a great, new way to promote our sponsor, Mohegan Sun. Working with your company has been a pleasure throughout every step of this process, and we appreciate your business very much.

We look forward to working with you in the future. Thanks,

Sincerely,

Paul A. Danforth

**EXHIBIT J**



April 20, 2001

Martin Herring  
Entry Media, Inc.  
127 West Fairbanks Avenue #417  
Winter Park, FL 32789

Dear Martin:

We are pleased with your Turnstile AdSleeve Armcover units that we just added to our new ballpark. It was important that your signage not only offer value to our partners, but also tie into the advertising theme we set out to achieve at our Rotunda entrances at PNC Park. I can tell you that your Turnstile AdSleeve Armcover units have allowed us to accomplish these goals. Your signage has been a hit. Thanks for all your help.

Sincerely,

Mark Ferraco

PNC Park at North Shore  
15 Federal Street  
Pittsburgh PA 15212  
412.323.5000  
[www.pittsburghpirates.com](http://www.pittsburghpirates.com)

EXHIBIT K





October 9, 2000

Mr. Martin Herring  
Entry Media, Inc.  
127 West Fairbanks Avenue  
Suite 417  
Winter Park, FL 32789

Dear Martin,

After a long journey, we've finally made it! I knew the Rose Bowl was the right place for the turnstile advertising, and the many positive comments I've received confirmed what I knew all along. The turnstile adsleeves are a great product! Our client is happy, our tenants are happy and the turnstiles look great! Thank you for your patience and help in making this effort such a success!

Respectfully,

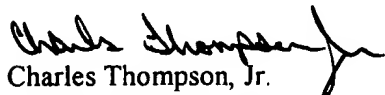
  
Charles Thompson, Jr.  
Licensing/PR Manager  
THE ROSE BOWL

EXHIBIT L



**CINCINNATI BENGALS**

ONE PAUL BROWN STADIUM  
CINCINNATI, OH 45202  
513 621-3550 phone  
513 621-3570 fax  
www.bengals.com

December 1, 2000

Mr. Martin Hering  
Entry Media, Inc.  
127 West Fairbanks Avenue  
Suite 417  
Winter Park, FL 32789

Dear Martin,

We just wanted to pass along our appreciation for doing a great job with the Turnstile AdSleeves at Paul Brown Stadium! Pringles is very pleased with the presentation and it has been a great topic of conversation by fans throughout the season.

Thank you for your attention to detail and being prompt for the opening of our new facility. You made our lives much easier by having this project so fully covered.

Sincerely,

Vince A. Cicero  
Director of Corporate Sales & Marketing  
Cincinnati Bengals

**EXHIBIT M**



# OUT-OF-HOME ADVERTISING MAGAZINE

Formerly Outdoor Advertising Magazine

OUT-OF-HOME ON THE CUTTING EDGE

The Buzz on Alternative  
Advertising

28

Auditing Alternative  
Media

22

Up and Comers.  
Lights! Lasers!  
Action!

12

Welcome  
to the  
Deal  
Economy

**The Deal**

The Daily Deal TheDeal.com

Welcome to the Deal Economy.

\$6 • Vol. 10, Issue 4

EXHIBIT N

[www.oam.net](http://www.oam.net)

JULY/AUGUST 2001

# OUT-OF-HOME ADVERTISING MAGAZINE

Randall Williamson  
Publisher

Michele Mann  
Editor

Sybil Barber  
Editorial Assistant

Ken Sammon  
Editorial Consultant

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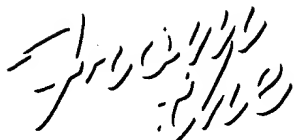
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# EDITOR

If I mention the word alternative, what's the first thing that pops into your mind. Well, before working on this issue, my first thought was rock (as in rock and roll). I tried for the entire decade of the 90s to figure out what in the heck alternative rock was. To be honest, I still don't know. My last theory was that it was all the strange music that didn't have a specific category. The label big wigs couldn't lump it in with Faith Hill or Sting, so they just created a new title.

Essentially, alternative out of home was born of the same dilemma. It's all the stuff that doesn't quite fit in the more traditional out of home categories. It's not a billboard, not a 30 sheet, not a bus wrap or a truck-side ad, it's a category as diverse as its name implies. The great thing about such a broad category for the out of home business is that it offers opportunity. Opportunity for small businessmen and women to develop an idea and see it come to fruition (the beauty of our capitalist society). It also offers opportunities for media buyers, advertisers and agencies to promote their products in new, truly unique ways.

In our article "The Buzz on Alternative" (page 28) we talked to two experts in alternative out-of-home media—Chip Fisher, owner of Park Place Media and chairman of the OAAA's Alternative Outdoor Media Council, and Barbara Miller, owner of Silver

Screen Media and member of the OAAA's Alternative Council—and discovered the industry is ripe for this type of advertising. The article also lists a few of the many, many products that have been introduced over the last five years, and the list continues to grow daily. The companies and products are so intriguing OAM is going to dedicate a page to new alternative companies each issue in our "Up and Comers" section. This issue check out "Lights! Lasers! Action" (page 12) our article on AdX-Media's ways of combining advertising and entertainment.

One of the biggest challenges to alternative media is developing ways to prove their effectiveness. The TAB has been bombarded with requests for auditing procedures for new products. Larry Hennessy, vice-president of the TAB was kind enough to contribute a piece detailing the dilemma of auditing alternative out of home, while giving practical advice to companies interested in getting their product audited.

Also this issue, we've included a new section that we hope will catch your eye. It's called "Bulletin Board." It's chock full of bits and pieces of information pertinent to the out-of-home industry. Let us know what you think about it.

Thanks to everyone who contributed to this issue. Your help is appreciated more than you know.

Michele

# Kiding the Boards

by Ken Sammon, Editorial Consultant

## WHERE DO WE GO FROM HERE!—

*A Chat With Chip Fisher, Chairman of the Alternative Outdoor Media Council*

### What is considered alternative?

It's hard to measure what falls into alternative. We're trying to limit it to people who are doing scaled forms of outdoor media. At this point, we include things we feel fall roughly into the category.

### How's business going for alternative?

It's very good and it's growing quickly. We're actually six percent of the outdoor market. When you think in terms of the billions of dollars outdoor pulls in annually, that's a significant number.

Is alternative going to have 30 percent growth every year? We're not sure. It could and it might not, but it's growing steadily and it's been growing over time. There are more companies that are introducing products every year. Some will undoubtedly fail. The best ones will float to the top and become very successful. There are a lot of companies that are doing between \$2 million and \$20 million in sales.

### Why do you think there has been such a surge in alternative outdoor products?

Alternative has really exploded since the Internet took off in 1995. The Internet has created a certain level of specification. Actually, it's built the case for specific place-based marketing by allowing marketers to target people by virtue of their interest in a company's product. For

example, Banana Republic doesn't do a lot of TV. They have a big outdoor presence, lots of alternative, and really good Internet advertising and Internet follow up. I think people like to be hit over the head about a new product where they least expect and where it can be done in a somewhat entertaining way. The concept of mass marketing can only intelligently be applied in the outdoor arena—even though it's the smallest of all the arenas.

The key thing about the advent of alternative I think coincided with the power of the Internet and the desire for marketers to reach people more specifically has increased exponentially in the last five years. Everyone wants to have a warm and fuzzy feeling about their tastes at the end of the day. You go home with a pay check and end up wanting to be entertained. And now the notion of branding is much stronger. With people being distracted by the Internet and the importance of branding, you end up with a situation where advertisers are struggling with recency. There's been a huge amount of pressure in the last five years to develop effective methods of recency. The concept has become an all-empowering game. Somebody's not going to remember your ad unless it's as close to the time of purchase as possible.

### What's the key to successfully market a new form of outdoor?



You need contacts in the media world, you need to have a well-conceived idea, you have to have quality in execution and you need evidence that it

works. Those four things are really key. That's what dictates success. If you are missing one of those four it's going to be tough, unless someone is willing to take a flyer.

**You talk to agencies on a regular basis, are you noticing a change in attitude toward outdoor?**

Yes, it's much more positive. The people who are really touting it though are people who are specific outdoor people at big agencies. They understand outdoor and they understand it's meaning and what it's supposed to be about. There aren't that many agencies that take inspiration from high level creativity based on the English system, which is simplicity and subtlety. If you look at outdoor in the UK it's small but significant. There is a high level of

simplicity and subtlety in the printed word, thus the efficacy of outdoor is much greater over there. But it's changing here.

**Are agencies more interested in general? Yes. Some companies, like General Foods and Purina, are being priced out of the TV market. Some consumer products are being done on selective products, like Tide. When those guys get into this it's significant.**

**Do you think alternative could create too much outdoor advertising?**

I suppose. I think if it's placed too close together it's not a good idea, but I think it's not a good idea from the standpoint of the advertisers as well as the public. I think the outdoor industry does a very good job of not oversaturating.

**What do you think the future holds for alternative forms of outdoor?**

Better perception, higher quality of creative, better visuals, people are becoming more knowledgeable about outdoors. And I think we'll have greater penetration in all areas. Each one of these little mini-markets has its own strengths and pitfalls. The entire alternative arena is still in the entrepreneurial stage so everyone has to find their way through. In the next few years people are going to be finding their niche. We really don't know what's ahead.

*When Chip is not busy spreading the good news about alternative outdoor, he runs Park Place Media, an alternative outdoor company providing advertisements on parking meters.*

# H Series™ 250



• Stainless Steel Trim

• Pre-sorted Hardware Kits

**CITY  
SIGNS**

LLC

**1-877-CITY SIGNS**

65 Broadway, Nashville, TN 38301  
Phone: 615-259-4271 Fax: 615-259-4272

# THE BUZZ ON

by Michele Mann

According to Webster, alternative is defined as "offering a choice." That's pretty much what people in the alternative out of home category would like you to consider. They want to spread the word to advertisers, agencies and media buyers that they are a valid choice among the many forms of advertising. The challenge is making sure people know about the list of unique ways of advertising alternative out of home offers.

Indeed alternative OOH does offer a kid's Christmas list of options. You can advertise on something as small as a candy wrapper or as large as a banner flying behind an airplane. And, lest you think advertisers would get frustrated with all these choices, look at these figures: Alternative out of home represented six percent of total out-of-home sales in 2000 and those figures look to climb to 10

percent in 2001. Alternative OOH raked in upwards of 200 million bucks in 1999 and those figures promise to continue rising. Even more amazing is that alternative out of home is only in the toddler stages of developing as a definitive out-of-home category.

Because it's so new, it's often difficult to keep up with the many products that are hitting the market. "I used to say every three months that I didn't recognize the business," laughs Barbara Miller, a member of the Outdoor Advertising Association of America's (OAAA) Alternative Outdoor Media Council. "Now every month there is something new. It's exciting! One thing's for sure, in alternative out of home things are never 'business as usual.'"

So what exactly is alternative out of home and why is there so much talk about these sometimes fascinating, sometimes funky, products? It's a

combination of unique products, professional promotion and perfect timing.

Alternative out-of-home companies are rising dramatically these days. "There are so many companies out there," says Chip Fisher, chairman of the OAAA's Alternative Outdoor Media Council. "It's hard to cover all of them." The sheer magnitude of offerings can be a bit daunting. "It's great the people can experiment with so many things," says Fisher. "But in the end the stuff that's really good is going to stick and the stuff that's not so great is not going to stick."

Because technology is advancing like gangbusters, it is allowing out-of-home offerings to expand. There are video displays in elevators and on gas pumps and even talking



Photo Courtesy Of: Next Generation Network

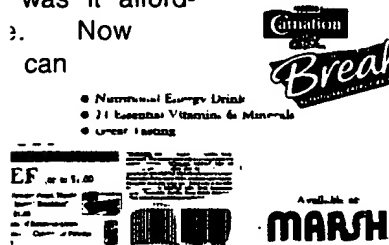


# ALTERNATIVE

ters. The technology need-  
to run these displays was-  
around ten years ago,  
was it afford-  
e. Now  
can

catch up on the weather on  
their way up to the office, or find  
out the latest sports scores  
while you pump your  
gas.

cans and in restrooms. There  
are post cards positioned out-



**Marsh**  
*Breakfast*

great  
**Days**  
start  
**Here.**

Photo Courtesy Of: Park Place Media

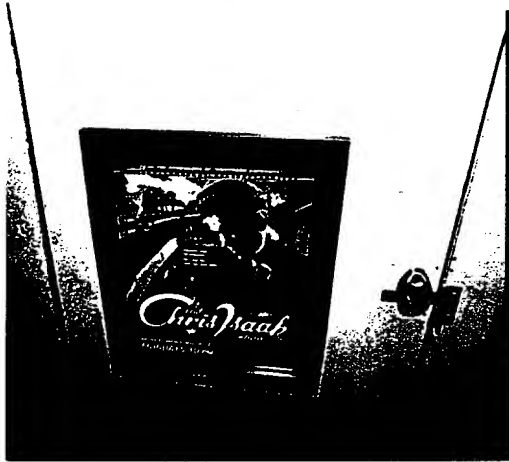
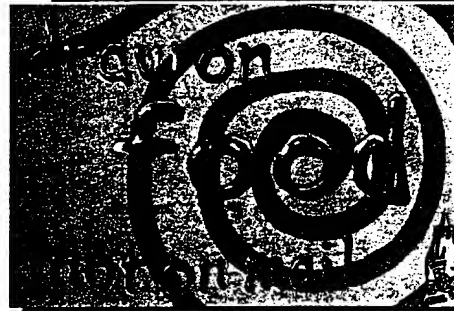


Photo Courtesy Of: InSite Advertising, Inc.

But new tech-  
nology is  
responsible for  
a small number  
of alternative  
out-of-home  
products. There  
are products  
that get back to  
simple mes-  
sages in everyday  
places—ads on  
cup sleeves, dry  
cleaning bags and  
hangers, on trash



Postcards Courtesy Of: BrandAid

side supermarkets. All take  
advantage of placing specific  
ads where daily activities hap-  
pen. There are the out-of-home  
products that are so great you

Whether you've been in the out-of-  
home business for two years or  
twenty years, chances are you don't  
know all the products encompassed  
in alternative out of home. Don't fret.  
Many of the people in the alternative  
industry don't know what's out  
there. Here's a listing of what's  
available at this printing. *Out-of-  
Home Advertising Magazine* will be  
covering many of the companies  
that produce alternative products in  
upcoming issues, and we'll be sure  
to update you on new products that  
fall into the alternative category.

airplane overhead bins airports  
beach sand impressions  
commercial restrooms cup sleeves • cups  
digital video screens drink coasters  
dry cleaning bags elevator media network  
free Internet kiosks at airports • fruits  
gas pumps golf courses (golf carts)  
trash receptacles interior-parking garage walls  
kiosks movie screens parking meters  
pay telephones place-based media post cards  
restaurant-based hand-held entertainment  
sail boat sails ski resorts  
stadiums umbrellas wall murals



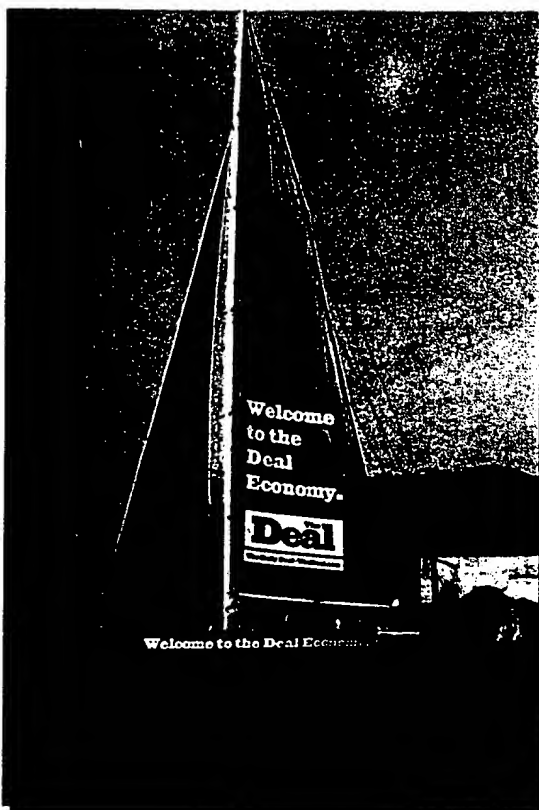


Photo Courtesy Of: Sailing Billboards

wonder why someone hadn't thought of them before, like ads on parking meters, theatre screens, overhead airplane bins, baggage claim carousels and in parking garages. Then there are the out-of-home ads that focus on leisure activities. These are the ones that you usually see on vacation or while you're going to a baseball game—peanut butter ads



Photo Courtesy Of: Park Place Media



Photo Courtesy Of: Beach n' Billbaord

impressed on the beach, airborne banners, ads on sails or posters at ski resorts or stadiums.

You would think that the myriad of products would be confusing. It can be, but with the help of professionals in the industry, alternative out of home is gaining a solid reputation among media buyers and agencies, and the products are getting talked about.

### Why All the Buzz?

Talk about perfect timing. It seems the need for intriguing ways to reach people with advertiser messages is booming. People are looking for something different. A splashier way to touch or bombard an audience. Why all the fuss? Advertisers are finding there's too much clutter on the screen, too little money in the budget and too many new, less expen-

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## Council Offers Alternative 101

The Alternative Outdoor Media Council has taken the reigns in the effort to spread the word to agencies and buyers about alternative OOH. Chairman Chip Fisher has created a power point presentation that covers the broad world of alternative out of home. The council is also generating a group of alternative OOH crusaders who are traveling across the nation to alert advertisers, agencies and buyers to the benefits of alternative OOH. To find out more about the council's efforts, and get detailed information on alternative out-of-home companies, visit the OAAA's web site, [www.oaaa.org](http://www.oaaa.org).

ways to make a mark on audience.

Upon a time there were a major commercial television channels. A great way to hit the mass market? You had. But now most TVs

have at least one hundred stations. And most people use that high-priced commercial time to channel surf. Advertisers are realizing that their message is being lost on the little screen. Other advertising forms are stepping up to the plate, and alternative out of home is starting to hit a few home runs.

"The medium is in such demand now," Miller says. "With over 200 television channels, everyone is screaming for something else. Some of the big advertisers are cutting back on their television budget and coming to us." Miller says another national chain used some of their radio budget to expand their out-of-home advertising.

An obvious turn of events in the past year, the slowing economy, has also started advertisers thinking more creatively. "Because of the slow economy," Fisher says. "Advertisers are looking for alternative ways to create their message." Miller adds, "I got my start when the economy was bad. If the agencies are nervous that plays right into our hands."

Having an advertising message as close to the point of purchase as possible is another advantage of OOH. Out-of-home advertising allows the "recency" factor to influence buying. For example, on your way into the supermarket you pass a rack of post cards touting Cheerios. You pick up a card (or not) and that image is implanted on your mind as you shop.

Advertisers also want to do a little "sleuth" advertising. They want to hit the younger market with savvy, unique advertising. If they get the young buyer's eye, they're probably going to hook their parents as well. "The baby boomer generation is confused about their buying judgement," Fisher says. "So the youth culture, by virtue of their population, are extremely influential. When you do things that are a bit off the wall you get a tremendous amount of leverage and a tremendous amount of attention. That's why this category is growing so quickly."

Even with all the cool things you can do with alternative out of home, there's no use in putting the cards on the table if no one knows about your product, or if you don't deliver on the goods.

### Creating a Buzz

Coming up with an out-of-home advertising idea that works is a challenge. Marketing that idea to the right people in the right way is even more challenging. But, out-of-home professionals are paving the way for alternative companies to make a graceful entrance into the world of big budget agencies. "These are pioneering days," Miller says. "But I'm finding that agencies are extremely interested in what alternative out of home has to offer."

One of the major obstacles with media buyers is that they simply don't know what's available. Many of the newer buyers are young and savvy and would love to take advantage of the uniqueness that OOH offers,



but they aren't knowledgeable about the industry. Add to that the abundance of new products coming down the turnpike and you've got a potential communication catastrophe. That's where the OAAA's Alternative Outdoor Media Council steps in (see box "Council Offers Alternative 101"). Founded in 2000, the members of the council, all owners of alternative OOH companies, have made it their goal to introduce not only their companies, but alternative OOH in general to agencies across the nation. "Our goal is to promote thought among media buyers," Fisher says. "We don't point to a specific company. We want to create awareness of the category as a whole."

"We're acting as ambassadors for the OOH industry," Miller says. Part of that role is not only educating agencies about products,

Photo Courtesy Of: Next Generation Network

**QUALITY, TURNAROUND**

**RIGHT**

Billboards  
Building wraps  
Fleet Graphics  
Standard resolution to high resolution  
In any size

**INKJET**  
INTERNATIONAL

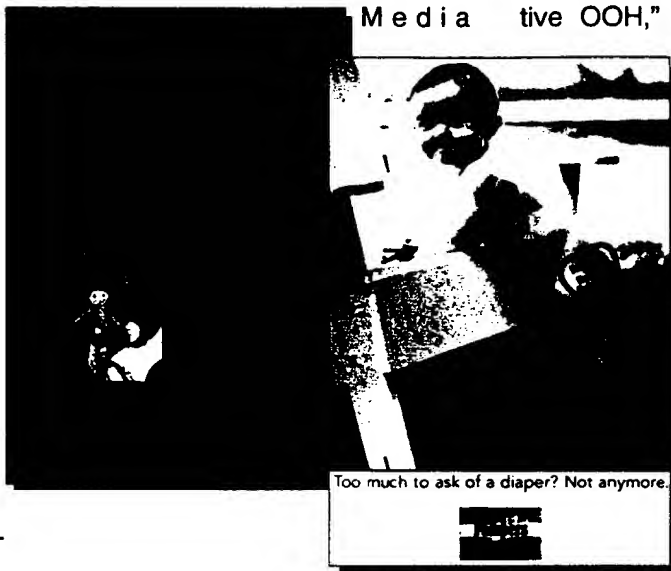
[www.inkjetintl.com](http://www.inkjetintl.com)

assuring them that the industry can get the job done. "We are moving beyond dealing only with mom and pop-run companies," comments Miller. "When you move into talking with regional and national advertisers you have to know how to present your product as professionally possible, and know how to pay attention to the details of getting the job done."

One part of the challenge is communicating the possibilities of alternative OOH, letting media buyers know how many people are going to see their products. The Traffic Audit Bureau for Media Management (TAB) is working with many companies to develop auditing methods that will help

communicate numbers to the advertisers. Place-based postcards are the most recent addition to the auditing lineup. And more are hoping to follow (see article "New Alternative Out-of-

Home Media



Postcards Courtesy of Huggies

Vendors Rush to Apply for Development of audit Methodologies" on page 22).

The bottom line for alternative OOH's future is endless. "We're not at the beginning of alternative OOH," Fisher says. "But we're not anywhere near the middle. Until recently we were thought of as a cottage industry, and now we're a legitimate category. The future has so much potential." Miller adds, "It's ironic. For so long we were after the agencies, now they can't get to us fast enough."

*This announcement appears as a matter of record only.*



**Lamar Advertising Company**

has purchased the outdoor  
advertising assets of

**Bellows Outdoor Advertising, Inc.**

The undersigned acted as  
financial advisor to Lamar Advertising Company.

**Brush & Associates, LLC**

San Francisco, CA (415) 925-6505

sted on computers of all sizes every  
ments has run mainframe drills since  
pany began expanding its training pro-  
igo. Now, it tests a variety of systems  
imes a year. The drills help TI identify  
issing ... holes in the procedures ...  
the environment that we may not have  
says Greg Petersen, manager of disas-  
anning.  
iti-virus, a computer security software  
tively classes in Europe that let technol-  
est their skills on computers infected  
he courses are so popular that Sophos  
hem in the USA.  
e important, advocates say, because  
ers diagnose problems, keep data re-  
tent and identify security flaws.

## an Sachs cuts 150 nent-banker slots

hs, one of Wall Street's top firms, has  
tent bankers as part of its plans to trim  
kforce by about 5%.  
pokeman said Wednesday that the  
group and included senior, highly  
'hile some have left, others are being  
order departments that are still busy.  
Goldman underline an overall weak-  
nd acquisition activity and a dip in  
y companies following a yearlong  
k market.

Stanley just cut 1,500 jobs, most of  
ment management and securities di-  
nch has cut jobs. And Citigroup, the  
tancial services firm, is getting rid of  
technology and back-office jobs.  
aid Tuesday that it was getting rid of  
its Swiss rival Credit Suisse First Bos-  
its job-cut target above 10% as the  
it expected to leave naturally after  
uary was lower than expected.  
costs have spiraled at investment  
ne bankers earn bonuses equal to  
their basic salaries. Total packages  
ual bankers can run more than

ive started hiring business school  
st an average \$100,000 per year in-  
stead of hiring veterans who cost  
0,000 per year. Goldman recently  
junior analysts to attend business  
'change for taking a lower bonus.

## sand to boat sails, they're inescapable

By Bruce Horowitz  
USA TODAY

Summer means lots of lazy beach  
days. Time to lay back. Time to take in  
the beach scenery. And, ough, to be  
blitzed by a growing barrage of ads.

If you're a beachgoer planning to hit  
the sand this Memorial Day weekend,  
one thing will be inescapable: There will  
be more ads in more places at the beach  
than ever.

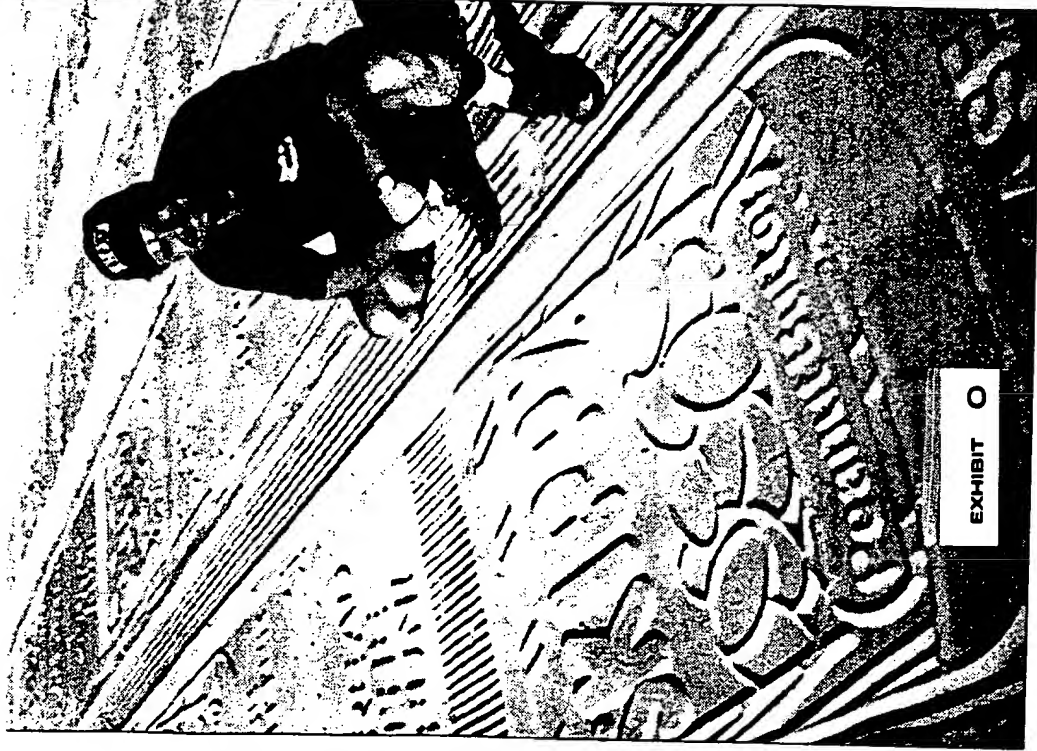
It's not as if there's some lack of ad  
space available elsewhere. There is, sim-  
ply, a lot less commercial competition  
for eyeballs at the beach. What's more,  
media buyers say, the beach is a place  
where clear-headed consumers can  
sometimes remember — and occasion-  
ally even reflect upon — ads they see.

Beach ads aren't just on trash cans  
any more. They're on "official" vehicles  
puttering up and down the beach.  
They're on sailboats just off the shore-  
line. They're even on the lifeguard's  
swimwear. What's next, Rent-A-Wave?  
"People go to the beach to get away,"  
says George Gerbner, dean emeritus of  
the Annenberg School for Communica-  
tion at the University of Pennsylvania.  
"The public beach is beginning to look  
more like public transportation."

This weekend, some beachgoers —  
mostly in New Jersey — will find beach  
ads etched in a place few have seen  
used for ads before: the sand.

They come compliments of Beach 'n  
Billboard, a company that specializes in  
imprinting thousands upon thousands  
of commercial messages in the sand.  
The imprinting devices are special con-  
traptions that attach to beach-cleaning  
equipment. Besides cleaning the beach,  
the machinery leaves commercial im-  
prints as it plows down the sand.

"We understand that not everyone  
likes the idea of commercialism at the  
beach," says Eric Zemsky, sales director  
at Beach 'n Billboard. "That's why we  
only do this at commercial beaches  
with boardwalks or piers." Among  
these beaches: Seaside Heights, N.J., and  
Silver Beach, Mich. The firm also is ne-  
gotiating with officials in a spring break



Sandy sales: Patrick Dori is president of Beach 'n Billboard, which fits a device  
onto beach-cleaning machines to stamp out thousands of logos, like Skippy's.

outpost, South Padre Island, Texas.

Each ad that's etched in the sand also  
includes a "please don't litter" message.

The city of Wildwood, N.J., reported a  
21% reduction in beach litter when it  
used the program last year.

Some familiar brand names, including  
Skippy peanut butter and Snapple, have  
had their logos imprinted in the sand.  
"We're always looking for alternative,  
grass-roots efforts," says Vonda Lepage,  
a representative for Deutsch, the agency

that handles Snapple's advertising.  
Here's how other marketers are try-  
ing to catch your eye on the beach:

► **Sailboats.** From St. Petersburg to  
Fort Myers, Fla., three sailboats will sail  
up and down the coast this weekend

with the Anheuser-Busch logo on their  
sails and this message: "Drink respon-  
sibly and designate a skipper." The boats  
are owned by Sea Signs, which charges  
up to \$2,000 for a weekend of mes-  
sages. Beach advertising, says Sea Signs

come part of the scenery of our state."

► **Swimsuits.** Ads at some beaches  
are on the lifeguards themselves. In ex-  
change for supplying swimwear for lif-  
eguards, Izod is the "official swimwear"  
of L.A. County beach lifeguards. Over 7  
years, the company will supply about  
\$3.6 million worth of uniforms, says  
Dusty Crane, division chief for market-  
ing services at the county's Department  
of Beaches and Harbors.

Izod also supplies 150 volleyball nets  
to the beaches and pays about \$10,000  
annually to have its name on them.

► **Airplanes.** The familiar "Mr. T" will  
have a message for beachgoers this  
weekend: "Call home, fool." That mes-  
sage, from MCI's 1-800-Collect service,  
will be flown across beaches from Los  
Angeles to Miami Beach over the week-  
end, says James Butler, president of Ae-  
rial Sign. "We're in your face," Butler  
says, "but we're no more offensive than  
the Goodyear blimp."

► **Beach vehicles.** Nissan is loaning  
60 beach vehicles to L.A. County so it  
can call itself the "official vehicle" of the  
county's beaches.

► **Vending machines.** Coca-Cola  
pays a fee to be the only soft drink sold  
in vending machines in Florida's Volusia  
County, home to Daytona Beach. It has a  
similar deal on L.A. County beaches,  
where it is the official soft drink and has  
ads on 100 concrete beach benches.

► **Tideboards.** Also throughout the  
Daytona Beach area, Panama Jack, the  
line of sun-care products, has its logo on  
tideboards, guard uniforms and beach  
concession stands.

► **Time/temp boards.** If you want to  
know the time or temperature at the  
beach in L.A. County, about 200 clocks  
and temperature gauges are placed on  
lifeguard towers. Sponsor: Evian.

► **Suntan girls.** Some beach ads can  
smile and rub on sun lotion. They won't  
be out this weekend, but over spring  
break, Hawaiian Tropic's swimsuit-  
wearing girls were on the beaches of  
Cancun, Mexico, and South Padre Island  
and Panama City in Texas supplying —  
and sometimes applying — free lotion  
and sunblock.

Is there any stopping this? You won't  
see corporate-sponsored sun shelters at  
Southern California beaches anymore.  
As a result of a Sierra Club lawsuit filed  
several years ago, 22 such shelters are  
gone from the Southern California coast.

# You Can't Leave Home Without 'Em

## It's a blitz: Ads are cropping up on ATMs, gas pumps, even toilets

By **Caroline E. Mayer**  
Washington Post Staff Writer

**T**ake a trip to an ATM for some quick cash and you may be greeted with an ad for Compaq computers. Fill your tank with gasoline and you'll spot a promotion for America Online on the pump handle. Another set of ads—for soda and candy you can buy nearby—may be running on the video monitor strategically perched above the pump.

Pick up your dry cleaning and your clothes will come wrapped in plastic bags promoting Blockbuster or a new long-distance telephone service. Wander by a fruit stand and there may be ads for an Internet search engine on the apples.

Even the simplest of daily tasks is rapidly being turned into a major advertising event.

As the economy continues to roar and traditional commercial spots on television, radio and even billboards are booked and/or too expensive, companies are seeking ever more novel places to promote their goods and services. Parking meters, elevators, restaurant restrooms, portable toilets, golf course locker rooms—plus the handles of golf clubs and baseball bats—have all become eligible targets.

"It's almost as if there is no territory that is not available," says Diane Cimino, executive vice president of marketing for the Outdoor Advertising Association.

A combination of factors is spurring advertising's aggressive movement into virtually every facet of daily life. The healthy economy continues to give companies both money and incentive to advertise. Yet, at the same time, many advertisers believe the traditional means of advertising have become

less effective, not reaching the very customers they want to reach, particularly 20- to 30-year-olds.

"They're out and about in their cars, not watching as much TV" as older consumers, says Jack Sullivan, media director for out-of-home advertising at the advertising agency Starcom Worldwide. And when the younger generation is inside, it's either on the computer or watching cable TV shows. It's a fragmented population that's "harder to target" with advertising, Sullivan says.

Hence, drivers on the Massachusetts Turnpike get coupons for discounts at Staples with their toll receipts. Thousands of AT&T customers are encouraged to call the company and ask about new rates in the few

seconds it takes for their long-distance calls to be connected. And a newspaper may be delivered in a plastic bag that promotes toothpaste or soap.

"You can't get away from it," Cimino says. Tom Pugliese, head of the Next Generation Network, calls advertising's encroachment on everyday chores "the search for the collective American attention span. It's tricky and getting tougher, especially as we're all getting better at multi-tasking and tuning stuff out."

**PUGLIESE'S SOLUTION IS TO PLACE** large television monitors in key public places—gasoline stations, convenience stores, coffee shops, elevators, and soon

the train platforms of the New Jersey Transit Corp. The TVs run a two-minute loop of programming, with ads sprinkled among news, sports scores, and weather and traffic information.

"The average American waits in line 30 minutes a day," Pugliese says. "It's a pretty good moment to break through; nothing else is competing for their attention span so the ads have a better chance of getting noticed."

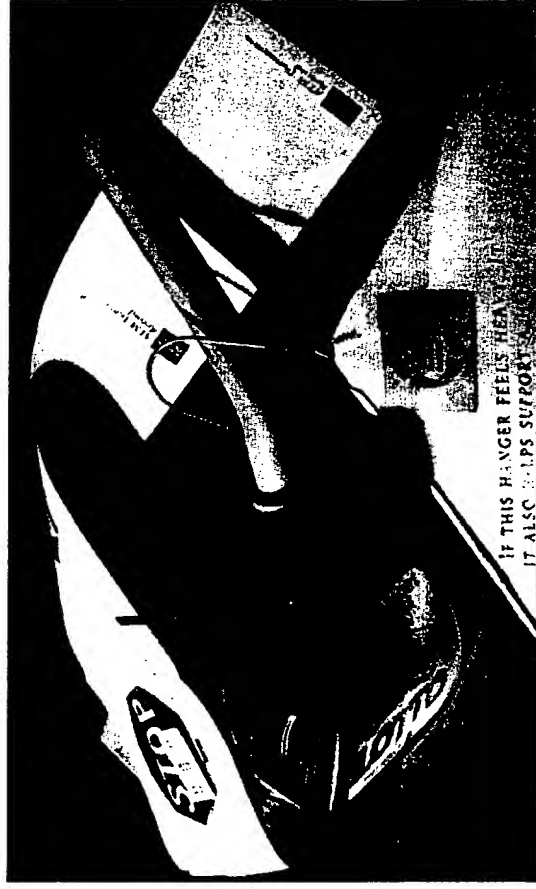
That's the same philosophy that's behind Fillboard, which installs ads on gas-pump nozzles, and Thinc Ideas Inc.'s current testing of TV sets at gas stations in Canada. "Other than staring at your shoe tops, there's nothing else to do while pumping gas," says Wayne Twalts, president of Thinc Ideas.

What's more, when people are buying gasoline "they are out and about doing other things and in a very active buying mode, so the advertisements capture them at a time when they're more likely to respond," adds Linda Venghaus, spokeswoman for Fillboard.

To companies such as Compaq Computer Corp., the new advertising venues represent opportunities "to get our message across not just when people are in a business mode but when they are in their off hours as well," company spokesman Simon Eastwick says.

Compaq's recent ads on automated teller machines and elevators were a perfect way to illustrate Compaq's "Non Stop" message, Eastwick says. "We wanted to send a message that we're everywhere, that we're unstoppable and when you think about it, our ads were everywhere and were unstoppable."

To gain recognition for a new hair-care product, Procter & Gamble Co. recently supplied cocktail napkins and glasses to a





BY NATE PARSONS: THE WASHINGTON POST

**Advertising is showing up on everything from gasoline pump nozzles to clothes hangers from the dry cleaners and receipts from ATM transactions.**

EXHIBIT P



	<b>TOURISTS IN YOUR UNIVERSE ARE ALWAYS GETTING RIPPED OFF</b>	
<b>BusinessWeek</b>		<b>Archives</b> <small>Click for July 1, '96 Issue</small>
<b>REGISTER</b>	<b>BW HOME</b>	<b>BW CONTENTS</b>
<b>BW PLUS!</b>	<b>BW DAILY</b>	<b>SEARCH</b>
<b>CONTACT US</b>		

**Cover Story**

# THE NEW HUCKSTERISM

**Stealth ads creep into a culture saturated with logos and pitches**

Parents and teachers across the country notice a surge in teenagers sporting electronic beepers this summer. Foot soldiers in a drug cartel? Not quite. Just participants in a PepsiCo Inc. sales promotion. The cut-rate pagers beep weekly messages from sports figures and pop stars flogging soda and other teen-targeted brand-name goods.

TV viewers, used to channel-surfing past the commercials, encounter a strange phenomenon on CBS. On a winter evening, every show during a two-hour period features screen-legend-cum-perfume-vendor Elizabeth Taylor. She wanders in and out of everything from *The Nanny* to *High Society*, searching for a missing string of black pearls--and shamelessly flogging her about-to-be-launched perfume of the same name. No actual commercial airs. In each case, Taylor is part of the story line.

Smokers around the country looking for an alternative to Big Tobacco are confronted with an array of brands with funky names from Moonlight Tobacco Co. Hidden in the fine print on the sides of the distinctive packaging is the name of the real corporate parent, RJR Nabisco Inc.

What happened to the days when logos from America's biggest makers meant quality and integrity and were displayed with pride? When an ad was something that ran in 30-second slots on TV or on a page in a magazine? When commercials actually talked about the products they were trying to sell? Meet the New Hucksters: Part P. T. Barnum-style impresario, part MBA-toting tactician, they reflect the zeitgeist of a generation skeptical of any sales pitch and insatiable in its hunger for nonstop entertainment. In this postmodern advertising, sales messages, once clearly labeled, have now been woven subtly into the culture. Stealth pitches are embedded in movies, TV shows, or made into their own tiny entertainments, complete with fictional histories.

These New Age advertisers are redefining the notion of what an ad is and

EXHIBIT Q

where it runs. Ads and even products are packaged to hide the big-bucks marketing machines that created them and to obliterate the line between advertising and entertainment and--in some cases--advertising and real life. How? Some marketers aim for an ad that looks as much like an expression of the popular will, and as little like a paid sales message, as possible.

Rejecting the familiar ``and now for a word from our sponsor" segue, these advertisers salt the content of a TV show, a movie, or even a video game with product mentions--or better yet, have their brands become part of the story. On the Internet, an online soap opera called The Spot builds its plot around the latest advertisers. Other marketers create music-and-celebrity-laced commercials that mimic popular entertainment. That's what Diet Coke did when it got the cast of Friends to pitch the brand--while remaining in character. Perhaps most insidious, ads have migrated from their traditional nesting grounds to invade spaces and institutions once deemed off limits.

Popular culture reflects the pervasive commercialism. TV serials, once oddly devoid of recognizable brands on the set, are now chock-full. The characters on Seinfeld shop at Price Club and chew Junior Mints. Over on prime-time sitcom Ellen, they watch marketer extraordinaire Martha Stewart, in a guest-starring role, sign copies of her real-life cookbook. One of the most talked-about novels of the past season, Infinite Jest: A Novel by David Foster Wallace, envisions a time when years are named for their sponsors; most of the story is set in the Year of the Depend Adult Undergarment.

**SNEAK ATTACKS.** Advertisers, of course, have always been willing to stretch a point. And the steady volume of complaints at the Federal Trade Commission attests that there's still plenty of old-fashioned misrepresentation going on. But the new deceptions have less to do with puffery than with disguise. And while advertisers have long scouted out new territory ripe for slapping on a logo, now many are more interested in subterfuge than ubiquity.

Why are marketers going to such trouble to hide their sales pitches? It's because the buying public has been virtually buried alive in ads. Consumers are bombarded with hundreds of ads and thousands of billboards, packages, and other logo sightings every day. Old ad venues are packed to the point of impenetrability as more and more sales messages are jammed in. Supermarkets carry 30,000 different packages, each of which acts as a minibillboard, up from 17,500 a decade ago, according to the Food Marketing Institute. Networks air 6,000 commercials a week, up 50% since 1983, according to Pretesting Co., a market research company. Prime-time TV carries more than 10 minutes of paid advertising every hour, roughly a minute more than at the start of the decade. Add in the promos, and almost 15 minutes of every prime-time hour are given over to ads. No wonder viewers zap so many commercials.

To circumvent that clutter, marketers are stamping their messages on everything that stands still. From popcorn bags in movie theaters to



airsickness bags on planes to toilet stalls, shopping carts, and gas pumps, few places are innocent of advertising. With total U.S. ad spending up almost 8%, to \$162 billion last year, according to McCann-Erickson USA Inc., the new ad permutations aren't replacing the traditional television, magazine, and billboard messages. Rather, advertisers are adding new weapons to their arsenals because the traditional venues are packed full.

Even fresh fruit isn't immune. Quaker Oats' Snapple Beverage Div. slapped ad stickers on kiwis and mangoes this spring. It also bought ad space in bowling alleys on the arms that sweep away toppled pins. Lingerie maker Bamboo Inc. stenciled messages on Manhattan sidewalks two years ago that said: "From here, it looks like you could use some new underwear." Regina Kelley, director of strategic planning at Saatchi & Saatchi Advertising New York, warns that "any space you can take in visually, anything you hear, in the future will be branded, I believe. It's not going to be the Washington Monument. It's going to be the Washington Post Monument." That may not be such a stretch when cities across the continent have mothballed the venerable names that once graced their sports arenas in favor of the brand names of the highest-bidding advertiser, replacing Brendan Byrne Arena and Boston Garden with Continental Airlines Arena and Fleet Center.

Consumers may loathe the nonstop sellathon, but advertisers are only giving us what we want, or at least what we'll tolerate. The least-zapped commercials on TV are the fast-paced, lavishly produced soft drink spots that lean heavily on entertainment and little on product attributes. But the true postmodern advertising goes even further: It tries to morph into the very entertainment it sponsors. To that end, advertisers have taken up the role of filmmaker, gamemaker, and even novelist in a bid to create messages so entertaining, so compelling--and maybe so disguised--that rapt audiences will swallow them whole, oblivious to the sales component.

Guess? Inc. and Benetton Group both publish imitations of cutting-edge 'zines, with their jarring graphics and jumbled typefaces. Benetton's Colors, with a cover price of \$4.50, springs from the same aesthetic--and ad budget--as the retailer's controversial high-shock ads. Guess Journal, which has a table of contents, masthead, and bylines, just like a real magazine, features the Guess? brand in most stories. There's either no advertising or nothing but, depending on your point of view.

**BEEPER ADS.** Knowing that consumers, especially young consumers, have learned to tune out conventional ads, marketers try to infiltrate their favorite entertainment. In Britain, Unilever's Van den Bergh Foods Ltd. is putting the finishing touches on a video game that will star its snack sausage, Peperami. (If you have to know, Peperami does battle with evil snack-food foes Carlos the Carrot and the Terminutter.) "This isn't a one-off cheap promotion," says Peperami Marketing Manager Paul Tidmarsh. "We are trying to produce a top-selling game. It is a new way of reaching our target audience." Van den Bergh is not the first. In 1994, M&M/Mars bought a prominent role for its Snickers bar in Nintendo Co.'s Biker Mice from Mars video game.

Camouflaging a sales message in a teen's natural environment was what Pepsi was trying to do, too, when it came up with its beeper promotion. For \$35 and a bunch of Mountain Dew box tops, kids can get a Motorola Inc. pager and six months of free service. The catch? Once a week for six months, they get beeped with an ad. By dialing the toll-free number, they'll hear messages from the likes of Lou Piniella and Ken Griffey Jr. of the Seattle Mariners alerting them to promotional offers and prizes from companies including MTV, Sony Music, and Specialized Mountain Bikes. The promotion has drawn criticism. For some adults, the combination of teens and beepers has only one association: drug dealing, which is why beepers are banned in some schools. Pepsi says the program advocates responsible beeper use. But the controversy isn't all bad for the soft-drink maker. Criticism from grownups could add to the brand's cachet with the young.

Even real life has been co-opted. To help revive Hennessy cognac two years ago, ad agency Kirshenbaum Bond & Partners hired models and actors to sit in trendy clubs and order martinis made with Hennessy. Co-chairman Jonathan Bond, whose company also dreamed up the Snapple Beverage ads, says this "word of mouth" technique was not deceptive, even though the buyers didn't identify their employer. "We were just trying to give people a chance to evaluate it," he says. "People are so cynical that you have to be more inventive just to get considered."

Meanwhile, commercials in conventional formats, such as the 15- and 30-second slots in prime time, work hard to blur the distinction between ad and program. MCI Communications Corp. had such a strong response to its Gramercy Press campaign that it extended it to additional media. The soap opera-like TV commercials centered on a fictional publishing house at which all problems were solved and plots furthered with the help of MCI technology. First, a Gramercy Web site appeared. Then came a real novel purportedly written by the campaign's fictional celebrity author Marcus Belfrey and published by the fictional Gramercy Press. The real author, Barbara Cartland, and real publisher, Random House Inc., were revealed only inside the dust jacket. MCI even commissioned a two-hour pilot script for a TV series based on the story, but found no takers.

**SURPRISE ENDING.** The Gramercy Press commercials, though long on intrigue, did at least talk about MCI products. Other advertisers have expanded the format and toned down the pitch to produce far more subtle commercials. Guess? jeans' newest spot, which aired alongside previews in movie theaters this spring, was a 90-second black-and-white drama starring Juliette Lewis, Harry Dean Stanton, Traci Lords, and Peter Horton. It had virtually no connection to the sponsor's casual clothing, and only when the triangular Guess? logo flashed at the end did audiences find out they had been watching a commercial. "A lot of companies go for a degree of entertainment," says Guess? President Paul Marciano. "We try to be more entertaining, with a twist of intrigue, mystery." Whether audiences find it

intriguing or manipulative, Marciano is committed to the minifilm format and hopes to extend his next effort to four or five minutes.

But marketers who too aggressively blur the line between ad and entertainment risk a backlash. Last month, A&E Television Networks' History Channel was forced to scrap plans for a series of one-hour specials that would profile companies. The highly regarded channel drew heavy criticism for its plan to allow subject companies to sponsor the series, help prepare the segments, cover some of the production costs, and have veto power over the final cut. A similar uproar over at CNBC hasn't quashed plans for Scan, a series that will examine the impact of technology on different cultures. IBM, Scan's sole worldwide sponsor, will own the shows once they air and will sit on an advisory panel, though CNBC says it will retain editorial control. Making things even murkier: Two of the early segments show how priests at the Vatican use computers to digitize ancient religious texts and how commuters in traffic-clogged Bangkok use technology to work as they travel--both subjects of IBM ads in the computer giant's "Solutions for a Small Planet" ad campaign.

Other marketers spin fictions not to disguise their ads but to hide their corporate provenance. The idea is to fake an aura of colorful entrepreneurship as a way to connect with younger consumers who yearn for products that are hand-made, quirky, and authentic. The seeds of the genre were planted in the 1980s when E&J Gallo Winery set up a dummy corporation to avoid using its own name in the ads or on the labels of its new Bartles & Jaymes wine coolers. A campaign revolving around a couple of faux-bumpkin entrepreneurs named Frank and Ed inspired a generation of imitators. "A lot of people seemed to believe they were real, and we never intended that," says Hal P. Riney, head of San Francisco ad agency Hal Riney & Partners Inc., which created the ads.

**INSTANT TRADITION.** There is a direct line from Gallo's Bartles & Jaymes to Miller Brewing Co.'s Red Dog, which masquerades as a microbrew under the name Plank Road Brewery, and to RJR's Moonlight Tobacco Co. Moonlight markets cigarette brands with such quirky names as Politix, City, and North Star in selected markets. The cigarettes come in packages with eye-catching graphics and only the barest mention of their Big Tobacco parent. "People are looking for more personal products. They are looking for uniqueness, for things that are not the typical, average, familiar, mass-produced product that we've had around for so long," says Riney. "People are responding by creating these sort of fictional histories and fictional traditions."

Sometimes, too, companies adopt a new identity for the same reason people go into the witness protection program: The original ID has become bad news. That's what drove General Motors Corp. to dissociate itself from its innovative offspring, the Saturn. Because Detroit in general has suffered from a reputation for shoddy cars, sleazy dealers, and lousy service, GM set up a Saturn plant in Tennessee and hired Riney to package it as a small-town

enterprise, run by folks not terribly unlike Frank and Ed. Whether Saturn customers are buying into better service and cars or buying into Riney's vision of small-town values, their cult-like devotion is the envy of other marketers. Two years ago, 44,000 of them trekked to Tennessee for a "reunion." Last year, Saturn was the nation's fifth-best-selling car.

Knowing that consumers are increasingly cynical about the claims in traditional ads, other advertisers have tried to ignite, appropriate, or imitate grassroots trends and fads. "When you're looking at younger consumers, you can't tell them what's cool," says Ric Militi, head of integrated communications at ad agency Lois/EJL in Los Angeles. "Generally, if it's advertised, it's immediately uncool."

That's why marketers work hard to make promotions look as unplanned as possible. Militi spotted an opportunity last fall when Spelling Entertainment Group Inc., alleging trademark infringement, forced bar owners to stop hosting Melrose Place parties. The parties were springing up spontaneously at bars around the country on Monday nights when the prime-time soap opera aired. Militi quickly bought a license from Spelling on behalf of Hiram Walker & Sons' Kahlua Royale Cream. He followed up each cease-and-desist letter the producer sent to bar owners with a marketing kit for a Spelling-sanctioned Kahlua-sponsored party, complete with life-size cutouts of the cast, Melrose trivia, and plenty of Kahlua knickknacks.

Other advertisers seek out chances for noncommercial commercials on TV and in the movies. Owning a piece of the show is one way to sneak aboard. Anheuser-Busch Co. owns a small stake in Second Noah, a syndicated series. The payoff? Exposure for Busch Gardens Tampa Bay, where the show is shot. Increasingly, networks are happy to cater to advertisers who want a bigger role. Witness Capital Cities/ABC Inc.'s short-lived Dana Carvey Show, which tried selling title sponsorships each week. The ex-Saturday Night Live comic lampooned sponsors' products as part of the night's entertainment. The strategy backfired in Week One, when Pepsi's Taco Bell found it didn't have the stomach for Carvey-style humor, which included calling himself a "whore" for the sponsor. Although Carvey seemed to tone down the gags after the first week, there were only three other sponsors, all Pepsi beverages, before the gimmick was abandoned. The show was canceled in April.

CAMEO HEAVEN. Sometimes, telling the show from the commercial is even harder. Elizabeth Arden Co. didn't pay for Elizabeth Taylor's appearances on four CBS sitcoms earlier this year. But the exposure for the star's new Black Pearls perfume from Arden was a marketing coup. The plot of each show was written around Taylor, playing herself, and her perfume brand. Was this marketing? Entertainment? Who cares? Arden got better exposure than ad-budget money could buy, and CBS's ratings for the heavily hyped evening were way up. "From a marketing standpoint, it was brilliant," says Betsy Frank, executive vice-president of Zenith Media. "It was as seamless as you can get."

While shows have started looking more like commercials, commercials have started looking more like shows. Take the new breed of infomercials, those 30- or 60-minute ads that once were the domain of the purely schlocky. Now, solid-gold marketers from Microsoft to Ford to Eastman Kodak are airing them. Gone are the tacky sets and lousy production values. These slick segments now mimic talk shows or even newscasts. Time Inc.'s infomercial for its Rolling Stone ``Sounds of the '80s'' music collection even managed to sell time to yet another advertiser. Halfway through the 30-minute pitch, a cartoon character breaks into the program. In essence, the appearance of Paramount Television Group's Duckman is a paid message inside another paid message.

Even Broadway producers are getting into the sponsorship act. When *Big, the Musical*, opened on Broadway in April, toy seller F.A.O. Schwarz got co-producer billing--and marketing mileage that extends far beyond the credits. The play's sets recreated the Fifth Avenue store for a crucial scene. Meanwhile, the store recreated the sets. Visitors at either location could buy plenty of Schwarz-marketed *Big* merchandise. ``This has not been an attempt to overtly aggrandize F.A.O. Schwarz," says John H. Eyler, president of Schwarz. At least one critic at the Detroit tryout disagreed, lambasting the show for blatantly plugging the toy store. Some of the most adulatory bits were cut before the New York opening, but the producers said the changes had nothing to do with downplaying Schwarz.

As movie screens and other venues become infested with brand-name goods, such glorified product placements may start to lose their punch. ``The problem with marketing that doesn't identify itself as marketing is that consumers catch on and it loses its impact," says adman Bond. ``It's not in the movie because it's such a cultural icon, but because someone paid for it."

That's why marketers work so hard to make the graft between ad and entertainment as smooth as possible. When it comes to truly smooth melding of the two, no one matches Martha Stewart, queen of the domestic arts, who combines a potent promise that housework can be glamorous with unparalleled media savvy. Her empire, which includes magazines, books, TV shows, and a nascent mail-order business, perfectly merges the Martha editorial message with the Martha marketing message. When Martha shows us how to make puff pastry on television or how to tend lilacs in her magazine, that's information, but it's also an extended look at a living, breathing logo. Stewart so completely embodies her brand that virtually everything she does, whether it's a commercial for American Express Co. or a guest spot on *Ellen*, brings in new customers for Brand Martha.

Stewart may be the best indicator of where advertising is headed as it converges with the editorial content on our TV screens, in our magazines, and on our computers. Clearly, Stewart's fans, who are legion, want what she is selling. But what if all entertainment and information came entwined with a brand name and every human encounter were mediated by a

commercial sponsor? Advertisers say they only run the commercials that bring in customers. Stop buying, and they'll rethink their campaigns. Maybe.

But in a world weary of the incessant sales pitch, you have to wonder if there's anything that's not for sale. If you find it, enjoy it while it lasts--before somebody decides to sponsor it.

*By Mary Kuntz in New York and Joseph Weber in Philadelphia, with Heidi Dawley in London*

REGISTER	BW HOME	BW CONTENTS	BW PLUS!	BW DAILY	SEARCH	CONTACT US
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**BusinessWeek**

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# Street & Smith's SPORTSBUSINESS

JOURNAL<sup>TM</sup>

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## St. Louis Rams give turnstile ads a spin

BY CYNTHIA VESPERENY  
CORRESPONDENT

ST. LOUIS — The St. Louis Rams are turning turnstiles at the Trans World Dome into revenue generators in a new advertising deal with the St. Louis Post-Dispatch.

The dome will become the first major athletic center in St. Louis to sport turnstile ads. Plastic sleeves promoting the newspaper will cover 195 turnstile arms.

The sleeves, designed to look like newspapers, will be in place before the Rams' first preseason game on Saturday, said Phil Thomas, Rams vice president of marketing. He declined

to disclose the value of the newspaper's three-year advertising package but said three-year deals for turnstile signs average \$45,000 to \$65,000 a year.

"We're right in that range," Thomas said.

Entry Media Inc. of Orlando is the marketer and manufacturer of the turnstile advertising.

The company, founded in 1994, has covered turnstiles in more

than 70 sports facilities. The Boston Celtics, Miami Dolphins and Detroit Pistons use the ad technique.

"Name another type of advertising concept that people will line up in single file to grab," said Martin Hering, president and founder of Entry Media.

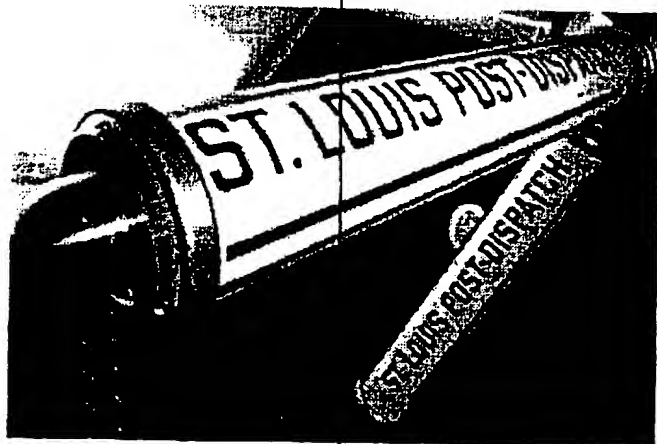
Turnstile advertising has proved popular with other newspapers. The Houston Chronicle, Boston Globe and Cleveland Plain Dealer all are putting their money at the gates, Hering said.

*Cynthia Vespereny writes for the St. Louis Business Journal.*

# IDEAS

M A G A Z I N E

*St. Louis Post-Dispatch among many advertisers to try new turnstile advertising at major arenas.*



## Turnstiles Turn Heads

By Marie Ethen

**T**he St. Louis Post-Dispatch has found a new way to touch consumers at venues in the St. Louis area.

The Ad Sleeve, developed by Entry Media, displays the Post-Dispatch advertising message on the arms of turnstiles and offer a unique way to communicate with potential customers. The long, cylindrical shape of the sleeves lends itself perfectly to the design of a rolled-up newspaper.

We began using the turnstiles one year ago, after one of the newspaper's corporate partners brought the idea to our attention, knowing we would like the signage symbolism. The idea took off from there, and we have gone from having customised turnstiles at one venue to four in the last year. We believe it is a great way to communicate to our customers in a fun, interactive way.

Event-goers can find Post-Dispatch turnstiles at the Kiel Center, TWA Dome and Busch Stadium, homes to professional hockey, baseball and football teams and to many concerts and shows. In addition, the turnstile sleeves are displayed at a stadium that houses a minor league baseball team and other local teams.

With all the advertising messages consumers are exposed to once they are seated at such venues, the turnstiles allow advertisers the chance to show their message first

and last — and without surrounding "ad clutter."

The turnstile advertising is a perfect match for newspapers because of the shape of the newspapers matches the shapes of the turnstile sleeves. Also, turnstiles are typically used at some of the bigger venues in the community. Therefore, they give us a great opportunity reach a large number of people in the area, and they can be tied into current sponsorships we have with the venues/sports teams.

We have heard little reaction, but from what we have heard, people really think this is a unique and effective way to advertise. Our internal audience has just raved about the turnstile programme. We even received a special note

from our general manager congratulating us on what a great idea!

The turnstiles are bright and attractive, so we know they get noticed when people enter the venues. This is one of the most unique ways we promote our newspaper. With all the traditional



advertising that floods the market, it is refreshing both to advertisers and to consumers to see something different. It also can be much more effective when you put an advertising message in a unique environment.

After a successful year, we believe that this was a wonderful media decision for the Post-Dispatch. ■

*INMA member Marie Ethen is assistant consumer marketing manager at the St. Louis Post-Dispatch, based in St. Louis, Missouri. She can be reached by telephone at +1 314 340-8906, by fax at +1 314 340-3165 or by e-mail at [methen@pd.stlnet.com](mailto:methen@pd.stlnet.com).*

*For more information the Turnstile Ad Sleeve, contact Martin Hering, president of Entry Media, based near Orlando, Florida. He can be reached by telephone at +1 407 678-4446, by fax at +1 407 679-3590 or by e-mail at [entrymedia@worldnet.att.net](mailto:entrymedia@worldnet.att.net).*



# PROFILES

## Advertising Gets a Grip



A new spin: Martin Hering's device redefines "gate receipts."

### ORLANDO

In the ad-blitz environment that is the modern sports arena, spectators can't turn their heads without facing a promotional pitch. But in this age of interactive media, advertisers expect something more.

Martin Hering thinks he has a solution. In 1992 something occurred to Hering before an Orlando Magic basketball game. Without exception, spectators touch the turnstiles on the way to their seats. And because they touch the turnstiles, they give them a focused, if fleeting, look.

The 35-year-old is now president of Orlando-based Entry Media, purveyors of the Turnstile AdSleeve, a patented, hard-plastic covering that puts an ad, briefly, in the hands of the fans. Estimated recall: up

to 1,555% higher than that of "traditional advertising signage," based on an independent 1994 market test, says Hering. Coca-Cola, Cellular One and Nestlé are among the corporations banking on the new visibility. There are five prices based on projected attendance. And the sleeves already are in place at more than 25 facilities, including the Orlando Arena and the Houston Astrodome; about 200 organizations, including mass transit systems, plan to use the product. Projected 1996 revenues: \$1 million. "We're also working with the international market — Canada and Europe, Asia and Africa," says Hering, "and that seems to be moving, too."

— Clayton Collins

# THE WALL STREET JOURNAL.

TUESDAY, AUGUST 8, 1995

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## MARKETING & MEDIA

ADVERTISING/By KEVIN GOLDMAN

### Turnstiles Become Latest Venue To Challenge Billboards at Arenas

Marketers hope the latest advertising medium will turn heads.

Nestle, Cellular One, the New England Ford Dealers Association, Florida home builder Lennar Homes and other advertisers have signed up to promote their products on turnstiles at sports and entertainment arenas.

Such facilities as MGM Grand Garden Arena, Pittsburgh's Three Rivers Stadium and Civic Arena, Louisiana Superdome, Nassau Veterans Coliseum and the London Arena are beginning to sell their turnstiles — further evidence of the so-called billboard of the world's arenas.

The idea for placing ads on turnstiles came to Martin Hering, the 34-year-old president of Entry Media, Orlando, Fla., in November 1992 when he attended an Orlando Magic basketball game and was waiting for a friend by the entrance. "I saw all these people who looked down at the turnstile before they touched it and thought, 'This is it!'" says Mr. Hering, who was then selling ad space at Orlando magazine.

Entry Media created a patented Ad-Sleeve that allows the advertising to be attached to the arms of the turnstile. The arena then sells the advertising itself. Mr. Hering receives a fee from the venue. What prevents a stadium from printing up its own version of AdSleeve? "The patent," says Mr. Hering.

Arena executives say the turnstile ads are seen by people before they enter the stadium and before they are subjected to the ad clutter inside. "It's one of the few media available with 100% coverage," says Edgar Allen, director of sponsorship and

broadcast sales for the Orlando Magic. "The biggest challenge is to make the artwork on the sleeve attractive and eye-catching. It has to jump out."

Of course, the risk with such a captivating ad is that people will actually stop and look at it. That could lead to injuries resulting from a potential chain-reaction pile-up of sports enthusiasts or concertgoers rushing to their seats.

Predictably, Mr. Hering dismisses such a scenario, saying all observations show that people look at the ad — which usually consists of the logo or a photograph of the package — for a split-second. That's all the time his clients need to create an impression in a consumer's mind, he says.

And virtually everyone looks down when walking through a turnstile, says Mr. Hering. "They want to know what they're touching."

There is no set fee for leasing turnstile space. Rather, there are five different prices based on the attendance at the stadiums. Mr. Hering declined to provide more detailed price information.

Lennar Home, a unit of Lennar Corp., used the turnstiles at the Orlando Arena and was pleased. "It's such a unique concept," says Penny Bourdeau, Lennar's director of marketing. "It's an unexpected place to see an ad and that's good."

Mr. Hering says he envisions additional — if not grander — venues to place ads on turnstiles. For example, what about mass-transit entrances?

"Definitely," he says.

Perhaps he should reconsider New York City, where turnstile hopping is common.



## Ads pop up in strangest places

Advertisers — eager to extend their reach — are buying ads on everything from stadium turnstiles to postcards lining the walls of trendy restaurants.

Companies are spending more than ever on innovative, out-of-home media. An estimated 1% of the \$150 billion spent on U.S. advertising is going to non-traditional media — especially on-line ads and interactive kiosks, industry experts say. But ads also are showing up on rental baby strollers and drop cloths covering construction sites.

"People who run these small, specialty media companies are coming out of the woodwork," says Don Davis, senior vice president for Young & Rubicam.

Among the new players is Entry Media, which leases ad space on stadium turnstiles. Prices range from \$3,000 in a smaller park to \$40,000 in a huge arena. Companies are hungry for ways to reach niches in the marketplace, like sports fans, for a fraction of the cost of traditional media. Ad space on the turnstiles is available in Orlando (Fla.) Arena and minor-league ballparks in Richmond, Va.; Wilmington, Del.; and Eugene, Ore., among others. Among takers: Nestle Canada, Torello Tire and Lennar Home.

Entry Media President Martin Hering

### ADVERTISING

says his Turnstile AdSleeve is the "first ad people are exposed to as they enter a facility and everyone is guaranteed to touch it."

National media is far more expensive. By comparison, a full page, four-color ad in a magazine such as *Esquire* costs over \$47,000.

Another small-media company, Five-finger & Co., displays postcard-size ads on restaurant walls in New York, Los Angeles, Washington, San Francisco and Chicago. Diners can take free samples home.

"Things you might have dismissed a few years ago, you might consider today," says George Hayes of ad agency McCann-Erickson. "It's a great thing to be able to go to a client and say, 'Everybody's going to be talking about your ad when it turns up here.'"

Some ad vehicles may go too far. One company offers to shrink wrap luggage and run an ad on the plastic. Another is selling ad space at the bottom of golf holes. "It's a fine line," says Ogilvy & Mather's Andrea MacDonald. "You want to get exposure, but you don't want to intrude on consumers. The wrong exposure can hurt your client."

— Dottie Earico

# Advertising AUG

August 22, 1994

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Crain's International Newspaper of Marketing • \$2.50 • In Canada \$3.50 • Printed on recycled paper

## AdSleeves make turnstiles a successful ad medium

By Leah Rickard

When the Birmingham Barons came to Orlando's Tinker Field on May 9, Michael Jordan wasn't the only attraction turning heads.

Turnstile AdSleeves, the newest advertising medium to spin into ballparks, premiered at the Orlando Cubs AA stadium.

Roger Wexelberg, team general manager, said he sees turnstile ads as another avenue of advertising at the ballpark. "Stadiums need new means of advertising because there are only so many billboards you can sell."

At Tinker Field, fans give their tickets to stadium attendants and—as they push through the turnstile—touch advertising for the *Orlando Sentinel* newspaper.

AdSleeves are clear plastic tubes that fit over turnstile arms and contain a color advertisement with a company logo.

Martin Hering, president of Orlando-based Entry Media, the maker of AdSleeves, claims this product "has more re-

call than any other stadium signage" because customers are exposed visually and physically to the advertisement.

John Blexrud, VP-marketing for the newspaper that paid about \$5,000 to be the exclusive AdSleeves sponsor at Tinker Field this season, said he was pleased with the recognition the ad produced.

"Low-tech advertising, like AdSleeves, gets the job done," Mr. Blexrud said.

The price of the AdSleeves unit, leased to the facility, is \$4,450 per 500,000 people entering the stadium.

Earlier this year, Entry Media tested the turnstile advertising at the Daytona Beach (Fla.) Ocean Center, where the International Hockey League's Sun Devils play. The test found people recalled the turnstile ads more than scoreboard or rink ads.

AdSleeves give stadiums and other facilities another way to generate advertising revenue, said Mr. Hering. Entry Media leases the advertising unit and prints the ads, but lets each facility sell the advertising. □

# USA TODAY Baseball Weekly

On sale through August 2, 1994

\$1.00

## Turnstiles put perfect spin on products, advertisers find

You've seen advertising on outfield walls, in programs and scorecards, on seat backs — even behind home plate.

What's next? Would you believe ... turnstile messages?

Entry Media of Orlando, Fla., has introduced Turnstile AdSleeves, a revolutionary generator of revenue. People literally can't take their hands off this ad as they enter the park.

The Class AA Orlando Cubs were the first team to install Turnstile AdSleeves. The Orlando *Sentinel* purchased the tubular ads on all five turnstiles at Tinker Field for \$5,000 (compared to outfield fence signs sold by the club for \$2,700). The AdSleeves were installed May 9.

"The advertising really snaps out at you," Cubs general manager Roger Wexelberg said. "When you walk through the turnstile, you have to physically push the arm and notice the advertising. A fan can see an outfield sign the whole game, but the turnstile ad probably has more impact."

Market testing shows the turnstile ads to be the ballpark signage with the top-rated advertiser recall, according to Entry Media.

The sleeves are constructed of a durable clear material that fits over the metal turnstile arm. The color ad fits inside the sleeve.

— Bill Koenig



**THAT'S THE TICKET:** Turnstile AdSleeves get their message across at the point of entry.

# FANTASTIC

The fans' guide to the weekend

The Orlando Sentinel

FRIDAY, May 13, 1994

# Sports

# C

# FANTASTIC



## Jerry Greene

FROM THE CHEAP SEAT

**TURNSTILE HISTORY:** If you went to one of the three games with Jordan here, you were part of advertising history. Entry Media of Orlando introduced Turnstile AdSleeves, a clever form of advertising by placing a company's promotion on the turnstiles.

The idea is that everyone who enters a stadium must stop, look down and use his hand to push the turnstile arm. Obviously, if there's something on the turnstile arm, the patron is going to see it.

In this particular case, the *Orlando Sentinel* used the new, experimental system. So, if you're reading this, it must have worked.